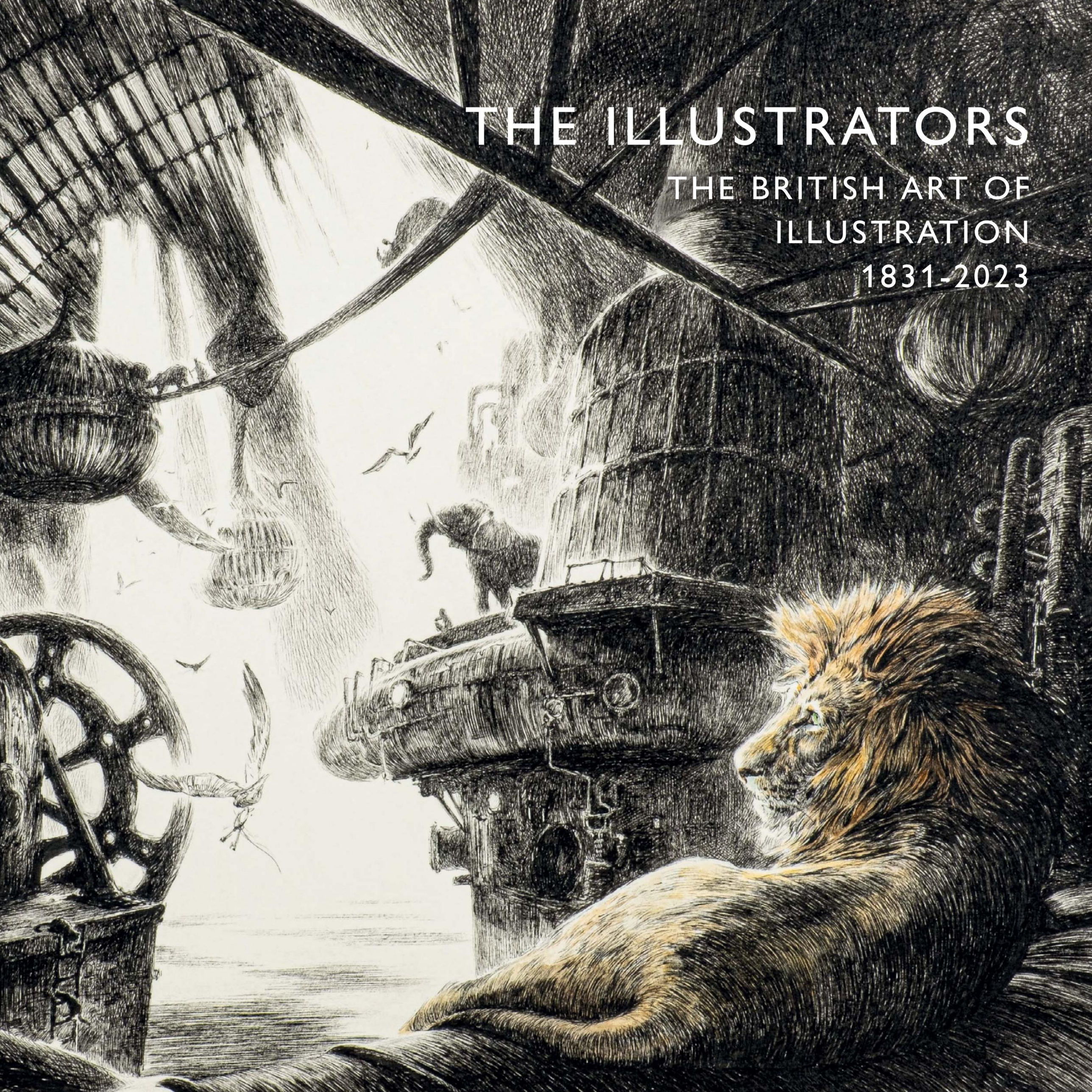
THE ILLUSTRATORS

THE BRITISH ART OF ILLUSTRATION 1831-2023



A MILDEWED CAROL
MERRY XMAS.

BRING
YOUR
COUNTERS
WITH YOU.
ALLY
SLOPER'S
CHRISTM
APPE

To Jeffrey Archer,
for friendship and wise counsel

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Victorian Illustrators

1

VICTORIAN ILLUSTRATORS

JAMES BAKER PYNE

James Baker Pyne, RBA (1800-1870)

Though he seems to have taught himself to paint, James Baker Pyne developed into a significant landscape painter, first as a member of the Bristol School, and then as a spirited follower of J M W Turner.

James Baker Pyne was born in Bristol on 5 December 1800. In accordance with his parents' wishes, he was articled to an lawyer, but abandoned law at the age of 21 to pursue his interest in art. Apparently self-taught, he absorbed the influence of other Bristol painters, especially Francis Danby, whose characteristic dark, poetic tones reappear in Pyne's early landscapes of the local area.

Pyne's artistic development was supported by an increasing local interest in the visual arts. The Bristol Institution for the Promotion of Literature, Science and the Fine Arts, in Park Street, was founded in 1823, and held inaugural exhibitions of Old Masters and contemporary artists in 1824. The contemporary exhibition – called in some sources the 'Bristol Gallery of Arts' – was organised by a number of leading artists, including Edward Villiers Rippingille and Samuel Jackson, the latter taking responsibility for its hanging. A landmark in the establishment of a Bristol School of Artists, it also provided Pyne with his first opportunity to show his work in public.

By the late 1820s, Pyne was living at 6 Dove Street, Kingsdown, near the centre of Bristol, and supplementing his income by working as a drawing master and, possibly, a picture restorer. In 1827, William James Müller became his apprentice, and had lessons in oil and watercolour, though amicably cancelled his indentures after two years (and never took another teacher). At some point, Müller's friend, George Arthur Fripp, also took lessons in oils from Pyne.

Though 'he enjoyed little of the social life of Bristol's other artists' (Greenacre 2004, page 643), Pyne briefly shared a studio with Samuel Jackson in 1829, and three years later spent six weeks in France with E V Rippingille.

In 1831, when he first exhibited in Liverpool, Pyne was living at 11 Wellington Place, Stapleton Road, Bristol. Two years later, he gave his address as 33 New Church Street, Edgware Road, Paddington, London, and exhibited for the first time at both the British Institution (until 1844) and the Society of British Artists. Between 1836 and 1841, he also exhibited seven works at the Royal Academy of Arts. During this period, he moved fairly frequently, living at 89 Milton Street, Dorset Square (1836) and 6 Earl's Court Terrace, Old Brompton (1840), before settling at York Cottage, North End, Walham Green, Fulham, in 1841. This probably coincided with his marriage.

From the 1830s, Pyne's works showed the influence of J M W Turner, through their use of dramatic effects and increasingly restricted palette, often dominated by pale yellow. The artist passed this influence onto his pupil, James Astbury Hammersley, who would have an important role in the artistic life of Manchester. From 1840, Pyne followed Turner in producing the first in a series of volumes of lithographed illustrations, *Windsor and its Surrounding Scenery*.

In 1842, Pyne was elected a member of the Society of British Artists, and soon showed exclusively at its gallery in Suffolk Street, off Pall Mall East (206 pictures in all). For some years, he also acted as its Vice-President. Occasionally, he collaborated with other artists, notably William Shayer SBA, who added figures to his landscapes, and Thomas Sidney Cooper RA, who added animals.

In 1846, Pyne travelled through Germany and Switzerland to Italy, in order to gather material to work up into finished pictures. The initial results appeared at the Suffolk Street Galleries in the following year: two views of the Rhine and three of the Italian Lakes. It is perhaps these pictures that prompted the Manchester art dealer, William Agnew, to commission Pyne to paint the English Lake District, between 1848 and 1851, and then to revisit Italy, between 1851 and 1854 (partly in the company of the watercolourist, William Evans of Bristol). His paintings of the Lake District resulted in an exhibition in 1852, and two volumes of lithographs: *The English Lake District* (1853, published by Agnew, lithographed by W Gauci) and *Lake Scenery of England* (1859, published by Day & Son, lithographed by Thomas Picken). He also contributed frequently to the *Art Journal* between 1856 and 1870. Several of his Continental subjects were included in the Manchester Art Treasures Exhibition in 1857.

By 1855, Pyne had moved from Fulham to Camden Town, living first at 43 Camden Villas and, by 1863, at 203 Camden Road. He died at this last address on 29 July 1870. His sons, James Baker Pyne, a photographer, and Charles Pyne, an artist, survived him.

His studio sale took place at Christie's on 25 February 1871.

His work is represented in numerous public collections, including the British Museum and the V&A; Manchester Art Gallery and Wolverhampton Art Gallery; and Indianapolis Museum of Art.

The V&A also holds his *Picture Memoranda*, two manuscript volumes recording the oil paintings that he produced between 1840 and 1868.

Further reading:

David Cordingly, 'Pyne, James Baker (*b* Bristol, 5 Dec 1800; *d* London, 29 July 1870)', Jane Turner (ed), *The Dictionary of Art*, London: Macmillan, 1996, vol 25, page 759;
Francis Greenacre, 'Pyne, James Baker (1800-1870)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 45, page 643

BRISTOL RIOTS, OCTOBER 1831

The Bristol Riots took place from 29 – 31 October 1831 in response to the voting down of the second Reform Bill in the House of Lords and the subsequent arrival in the city of the anti-reform judge and MP, Sir Charles Wetherell.

In 1831, only those who were at least 40-shilling freeholders had the right to vote, which equated to just 5% of the population of England and Wales. The Reform Bill would have created new constituencies, disenfranchised many rotten boroughs and broadened the qualification threshold, giving the vote to a much greater proportion of the population. In Parliament, Bristol's Recorder and senior judge Sir Charles Wetherell (who was also MP for Boroughbridge) had stated that the people of Bristol were against reform, when in fact the city had gathered over 17,000 signatures to a petition supporting the Bill.

From 10 – 12 October, public meetings took place in Bristol's Queen Square to demonstrate against the blocking of the Reform Bill. When Sir Charles Wetherell arrived in the city on his annual visit on 29 October, full-scale rioting broke out and demonstrators held the city for the next two days. Two cavalry units, the 3rd and 14th Dragoons, as well as a unit of special volunteer constables, were dispatched to control the crowds. In clashes between the Dragoons and the rioters a number of men were killed and in the chaos, the officer in charge believed that many of the soldiers were actually causing more of the trouble and withdrew them from the city.

Over the course of the two days of rioting, the wine cellar of the Mansion House was looted and the building set on fire, the Bridewell Jail and Lawford's Gate Prison were broken into and prisoners set free, and the Tollhouses, the Bishop's Palace and the Custom House were all attacked and set alight. It is said that Sir Charles Wetherell was able to escape the rioting by dressing as a woman.

By the time the rioting was quelled by the 3rd Dragoons on 31 October, it is estimated that around £300,000 worth of damage had been caused and as many as 250 people had been killed. Many rioters were put on trial in January 1832, with seven men transported to Australia, 43 imprisoned and four were hanged (one other was sentenced to death but was reprieved).

In 1831, James Baker Pyne was living at 11 Wellington Place, Stapleton Road, Bristol and experienced the riots first hand. He and several other Bristol artists such as Thomas Leeson Rowbotham, Samuel Jackson and William Müller produced drawings of the riots that were reproduced as lithographs for publication.

1

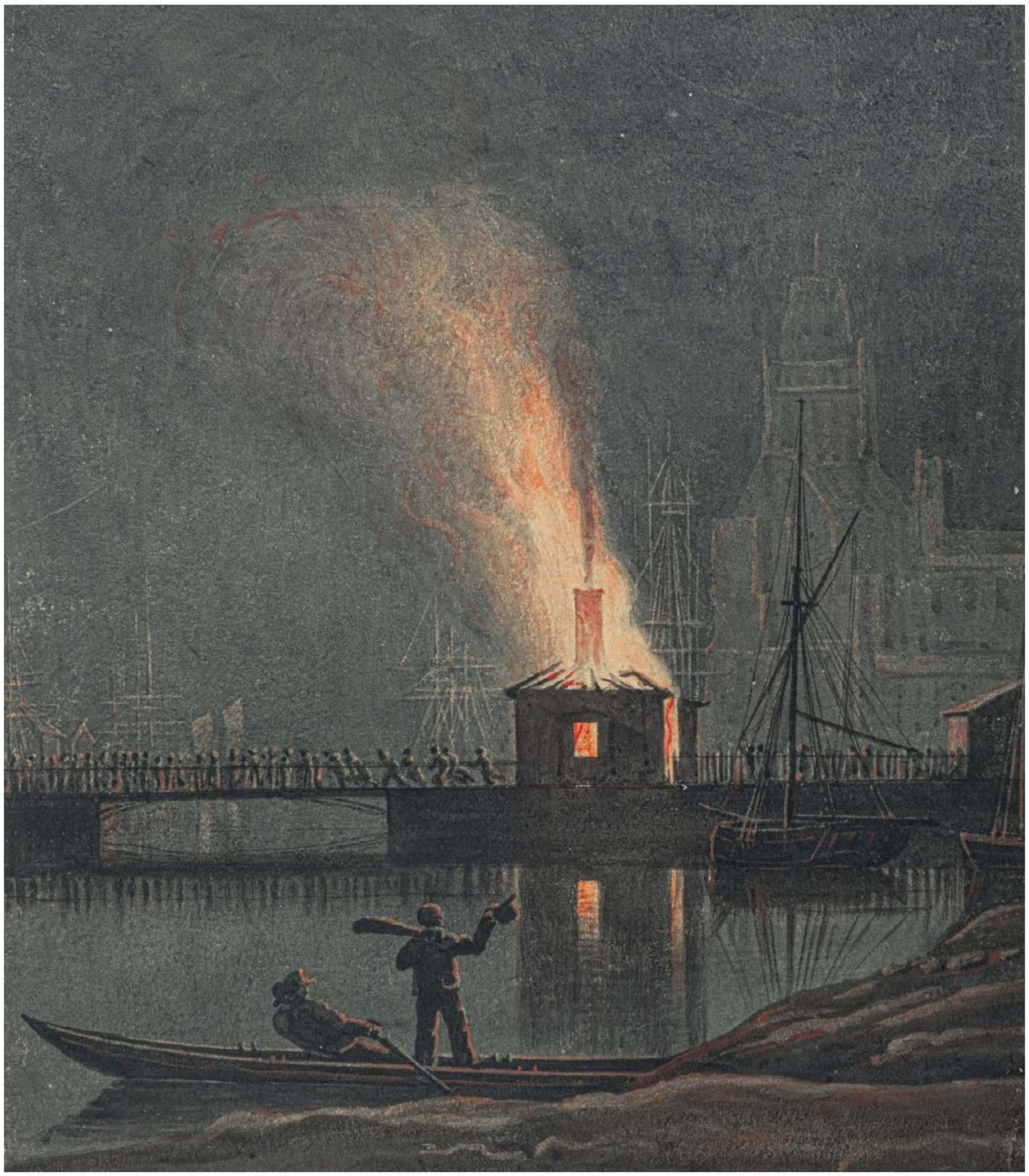
BURNING OF A HOUSE NEAR THE DOCKS. BRISTOL RIOTS

Inscribed with title on reverse

Watercolour

7 × 8 ¾ INCHES

Provenance: Jimmy James Collection



2

BURNING OF A TOLL HOUSE DURING THE BRISTOL RIOTS

Inscribed with title on reverse

Watercolour

7 x 7 ¾ INCHES

Provenance: Jimmy James Collection

3

BURNING OF NEW JAIL – BRISTOL – THE RIOTS

Inscribed with title on reverse

Watercolour

7 x 10 ¾ INCHES

Provenance: Jimmy James Collection

4

BURNING OF LAWFORD'S GATE PRISON
BRISTOL RIOTS 1831

Inscribed with title on reverse

Watercolour

7 x 11 INCHES

Provenance: Jimmy James Collection

5

THE IRON SAFE AT THE CUSTOM HOUSE
BRISTOL RIOTS

Inscribed with title on reverse

Watercolour

5 x 6 ¼ INCHES

Provenance: Jimmy James Collection

GEORGE CLAUSEN

Sir George Clausen, RA RSW RWS HRBA RI ROI NEAC (1852-1944)

George Clausen absorbed a range of Continental influences to become a significant plein-air artist of scenes of rural life in oil, watercolour and pastel. The striking, sometime stark naturalism that he learned from Bastien-Lepage and Millet gave way to a light-filled, atmospheric Impressionism. While promoting new developments in painting as a leading member of the New English Art Club, he was eventually accepted by more established societies of artists, including the Royal Academy, becoming a notable Professor of Painting at the Royal Academy Schools. In addition to his distinctive landscapes – both with and without figures – he essayed portraits, nudes, interiors and still life compositions, and produced occasional, but significant murals, one of which was recognised with a knighthood.

George Clausen was born at 8 William Street, Regent's Park, London, on 18 April 1852, the second of five children of the Danish decorative painter, Jurgen (George) Johnson Clausen, and his wife, Elizabeth (née Fillan).

On leaving St Mark's School, King's Road, Chelsea, in 1867, Clausen became an apprentice in the drawing office of Messrs 176 Trollope & Sons, a leading firm of decorators. While there, he also took drawing lessons with John Leghorn, which prepared him for a course of evening classes, on a two-year scholarship, at the National Art Training School, South Kensington. During his time there, he won two of its gold medals for design (in 1868 and 1870). By 1871, he had moved with his family to 9 Stafford Terrace, Fulham Road.

As the result of a commission to decorate the house of the history painter, Edwin Long, Clausen became the artist's researcher, and received assistance from him in his development as an artist. Taking Long's advice, Clausen visited Belgium and Holland during the years 1875-76. He studied briefly at the Royal Academy of Fine Arts in Antwerp under Joseph Van Lerius and, absorbing the influence of painters of the Hague School, began to take an interest in working *en plein air*. The results included *High Mass at a Fishing Village on the Zuider Zee* (Nottingham Castle Museum), which he showed successfully as his first exhibit at the Royal Academy of Arts in 1876. In the same year, he was elected an associate of the Royal Institute of Painters in Water Colours (becoming a full member in 1879).

Believing that he could learn more from a formal art education, Clausen went to Paris in 1876, in the hope of entering the atelier of Jean-Léon Gérôme, but found it closed. He then considered working under Carolus-Duran, only to be shocked by 'sloppy paint and bitumen all over the place', and so returned to London. There he learned not only from the successful genre works of William Quiller Orchardson, Marcus Stone and James Tissot, but also from the experiments of James McNeill Whistler. By the end of the 1870s, he and his family were living at 4 The Mall, Park Road, Haverstock Hill, and he was establishing himself in his own studio.

In 1881, Clausen married fellow artist, Agnes Webster, in Kings Lynn, and they settled first in the village of Childwick Green, near St Albans, Hertfordshire, moving to Grove House, Fag End Road, Cookham Dean, Berkshire, in 1885. They would have three sons and two daughters; Margaret would marry the artist, Thomas Derrick, while Katharine would herself become an artist.

Clausen's move to the country marked his increasing focus on rural themes, interpreted through a broad technique that involved the use of square-headed brushes. He was influenced in this approach by developments in France, which he visited on painting trips, including that to Brittany in 1882, and for further study, spending a term at the Académie Julian under Bouguereau and Robert-Fleury in 1883 (the year that he was elected to the new Institute of Painters in Oil Colours). He was especially inspired by the example of Jules Bastien-Lepage, whose work he had first seen at the Grosvenor Gallery, and would do much to promote him in England, as exemplified by the article, 'Bastien-Lepage and Modern Realism', published in *The Scottish Art Review* in 1888. He also had his own French success, when he was awarded a silver medal at the Exposition Universelle, in Paris, in 1889.

In 1884, critics had attacked the harsh realism of Clausen's painting, *Labourers after Dinner* (private collection), when it was shown at the Royal Academy. This encouraged him to help found the New English Art Club in 1886, and he – like his friend and fellow member, Henry La Thangue – would remain a keen advocate of the reform of the Royal Academy after he returned to exhibiting there regularly in 1891. In that year, he and his family moved to Bishops Farm House, Widdington, near Newport, Essex, and many of the local farmyards, barns and fields would feature his work.

Attracted to a range of modern painting, Clausen tempered his monumental depictions of the agricultural labourer, influenced by Jean-François Millet, with an increasingly bright palette, derived from the Impressionists, and an atmospheric use of pastel, inspired by Edgar Degas. However, he strengthened his association with more established institutions, and was elected to the Royal Society of Painters in Water-Colours (ARWS 1889; RWS 1898) and the Royal Academy (ARA 1895; RA 1908). His standing at home was confirmed by a series of solo shows – the first of which was held at the Goupil Gallery, London, in 1902 – while his wider reputation was consolidated through the award of medals at a number of international exhibitions, notably those in Chicago (1893), Brussels (1897) and Paris (1900). He also visited Hungary in 1894 and Italy in both 1898 and 1903.

Having taught at the Royal Academy Schools since the mid 1890s, Clausen became its Professor of Painting during the years 1903-6 (and would become temporary Director and Master of the Painting School in 1926-27). This academic position gave him the opportunity to urge the traditional study of the Old Masters in lectures that were published as *Six Lectures on Painting* (1904) and *Aims and Ideals in Art* (1906). From 1905, he maintained a London home and studio at 61 Carlton Hill, St John's Wood. In 1909, he was master of the Art Workers' Guild.

Clausen's own work, exhibited in solo shows at the Leicester Galleries (1909 and 1912), demonstrated how tradition and innovation could complement each other, and it seemed no contradiction for an exponent of Impressionism to undertake public commissions. He was an original member of the Faculty of Painting for the British School at Rome (1912), an official war artist during the First World War (assigned to Woolwich Arsenal) and later a mural decorator of, especially, St Stephen's Hall, Westminster (1927). The last of those projects led to his being knighted (1927) in a period in which he continued to be elected to exhibiting societies. He became an honorary member of the Royal Society of British Artists (1923) and a member of the Royal Scottish Society of Painters in Water-Colours (1926). Retrospectives of his work were held at Barbizon House in 1928 and 1933. In these later years, he painted numerous landscapes around the Essex village of Duton Hill, where, from 1917, he maintained 'Hillside' cottage. Following the outbreak of the Second World War, he and Lady Clausen left their London home to live with their daughter, Margaret, and her husband, Thomas Derrick, at St Finians Farm, Cold Ash, Thatcham near Newbury, Berkshire. He died there on 22 November 1944, eight months after his wife.

His work is represented in the collections of the Royal Academy of Arts and numerous public collections, including the British Museum, Tate and the V&A; Birmingham Museums Trust, Bristol Museum & Art Gallery, Holburne Museum (Bath), Laing Art Gallery (Newcastle upon Tyne), Leeds Museums and Galleries (including both Leeds Art Gallery and Lotherton Hall), Manchester Art Gallery, the Usher Gallery (Lincoln) and the Walker Art Gallery (Liverpool); and National Museum Wales (Cardiff).

The biography on George Clausen was written by Kenneth McConkey.

Further reading:

Kenneth McConkey, 'Clausen, Sir George (1852-1944)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2007, https://doi.org/10.1093/ref:odnb/32435;

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Kenneth McConkey, *George Clausen and the picture of English rural life*, Edinburgh: Atelier Books, 2012;

Kenneth McConkey (intro), *Sir George Clausen, RA, 1852-1944*, Bradford: City of Bradford Metropolitan District Council and Tyne and Wear County Council, 1980

KENNETH MCCONKEY ON GEORGE CLAUSEN

Throughout the 1880s George Clausen's drawings were greatly prized by collectors. Sketchbook studies produced around his home in Hertfordshire were often worked up into more finished watercolours in colour or black and white – the latter, tinted drawings, having the possibility of being reproduced in magazines. Yet although his reputation was growing at the Royal Academy and the Grosvenor Gallery, his work often provoked hostility. Clausen was looking to change people's attitudes to the rural poor, having seen his tenancy on the Toulmin estate at Childwick Green, between St Albans and Harpenden, brought to an end with its purchase by the furniture magnate, John Blundell Maple (1835-1903), in 1883. Maple sought to transform its mixed and arable acres into a stud farm. The following year the artist moved his growing family temporarily to St Albans while he looked elsewhere for a house, that, in 1885, was found at Cookham Dean in Berkshire. While the new setting supplied new motifs, the artist's exclusive commitment to the life on the land remained unflinching.

Throughout these years of uncertainty, Clausen was unable to turn work away. On 16 September 1885 he was approached by the editor, Robert Ellice Mack who, in collaboration with poet and children's author, Edith Nesbit, commissioned illustrations to be published the following year in four slim volumes of poems based on the seasons – *Spring …, Summer …, Autumn …* and *Winter Songs and Sketches*. By the end of October the first was ready for dispatch with the final three in November and an additional two supplied on 1 December.

Despite the sentimentality that governed Mack's poetry and popular imagery choices, for the artist there was no compromise on the seriousness of his endeavour. The drawings in black and white all depict aspects of life in the fields, the artist reverting to motifs that he had already observed in sketchbooks and in some cases, used in larger compositions. Given the obvious differences between Clausen's originals and the reproduced images, it seems likely that some were redrawn by the lithographer. As is obvious from *Spring (Hoeing Young Wheat)* [**6**] the loss of quality between the artist's recently rediscovered original and its reproduction is significant.

Kenneth McConkey *is Emeritus Professor of Art History at the University of Northumbria. He is a leading authority on British, Irish and French painting of the late nineteenth and early twentieth centuries, and especially on British Impressionism, the New English Art Club, and artists such as George Clausen and John Lavery. His work on Clausen has spanned his career, and includes, most notably,* Sir George Clausen, RA, 1852-1944 *(the catalogue to the exhibition mounted by Bradford Art Galleries and Museums in 1980) and* George Clausen and the Picture of English Rural Life *(Edinburgh: Atelier Books, 2012). McConkey has published extensively on British art since the late 1970s and his study of artistic travel,* Towards the Sun: The Artist-Traveller at the turn of the Twentieth Century, *was published by Paul Holberton Publishing in 2021. He is currently guest curator of* Lavery. On Location, *a major monographic exhibition on the work of Sir John Lavery at the National Gallery of Ireland, the Ulster Museum and the National Galleries of Scotland runs October 2023-January 2024.*

6

SPRING

(HOEING YOUNG WHEAT)

Signed and dated 1885

Watercolour with bodycolour

8 ¼ x 6 ½ INCHES

Provenance: Robert Ellice Mack on behalf of Griffith, Farran & Co, 1885

Literature: E Nesbit and Robert Ellice Mack [eds], *Spring Songs and Sketches*, London: Griffith, Farran & Co, 1886

7

AUTUMN EVENING

Signed and dated 1885

Watercolour

8 ½ x 6 ¼ INCHES

Provenance: Robert Ellice Mack on behalf of Griffith, Farran & Co, 1885

Literature: E Nesbit and Robert Ellice Mack [eds], *Spring Songs and Sketches*, London: Griffith, Farran & Co, 1886, page 18

SPRING (HOEING YOUNG WHEAT)

Children, light of foot, were ideal for 'hoeing young wheat', under the supervision of an elderly labourer. By the mid-1880s, teachers in country schools had come to expect absences at critical times of the farming year, spring weeding being one of them. With the extension of the school leaving age to thirteen and the toughening of attendance requirement in the 1890s, spring hoeing and stone picking for younger children had ceased.

In the foreground, a girl awkwardly looks on while her older sister stoops to clean and sharpen the blade of her hoe. The stocky lad in the background is probably 'Joe' who posed as the shepherd in the second *Spring* … illustration, and as *The Shepherd Boy*, 1886 (private collection). The children conform to types described by contemporary social commentators such as Richard Jefferies. For the author, boys were 'always very short for their age' and girls, 'thin and skinny, angular and bony'. He concludes,

> If it is wished to breed up a race of men literally 'hard as nails', no better process could be devised; but looked at from a mental and moral point of view, there may be a difference of opinion.

AUTUMN EVENING

Of the 'Seasons' series illustrations all contain children, save for *Autumn Evening* in which a woman tends her smoky fire at the edge of a field.

She is burning weeds, dead leaves and other debris that litter the land after the October storms – one of a series of tasks performed in the waning of the year that included stone-picking, thinning the copses, and cutting woodland ferns to be used as bedding for animals. If the social and economic context of these humble activities was clear to the urban middle classes, the rich artistic legacy upon which the artist drew, was less obvious.

While he approved the utopian Socialism of William Morris, Clausen was acutely aware of the rural themes that had recently emerged in British art. He had seen the heroism of Fred Walker's *Vagrants*, (1868), reduced to saccharine sweetness in the work of Myles Birket Foster. Travelling in France and the Low Countries in the 1870s, he became aware of Jean-François Millet's and Jules Breton's *vie rustique* and realised that their bucolic subjects were being reworked by artists of his own generation whose robust documentary realism was raising eyebrows in the Salons. Following the publication of the English language version of Millet's biography these seeds were blown across the channel. However, xenophobia was laced with a false consciousness of country life in which its hardships were fashioned into a rural arcadia by many of Clausen's contemporaries and hostility to his work in important exhibitions focussed upon his close association with the rural Naturalism of his French contemporary, Jules Bastien-Lepage.

Clausen's woman with a hoe in *Autumn Evening* cuts a more dramatic profile than the *faneuses* of Millet and Bastien-Lepage. She energetically rakes the fire and in doing so is enveloped in smoke, like the woman in Walker's *Vagrants*. In so doing she emphasises the role women and their offspring were obliged to play the rural economy – themes that featured in the *Summer …* and *Winter Songs and Sketches*.

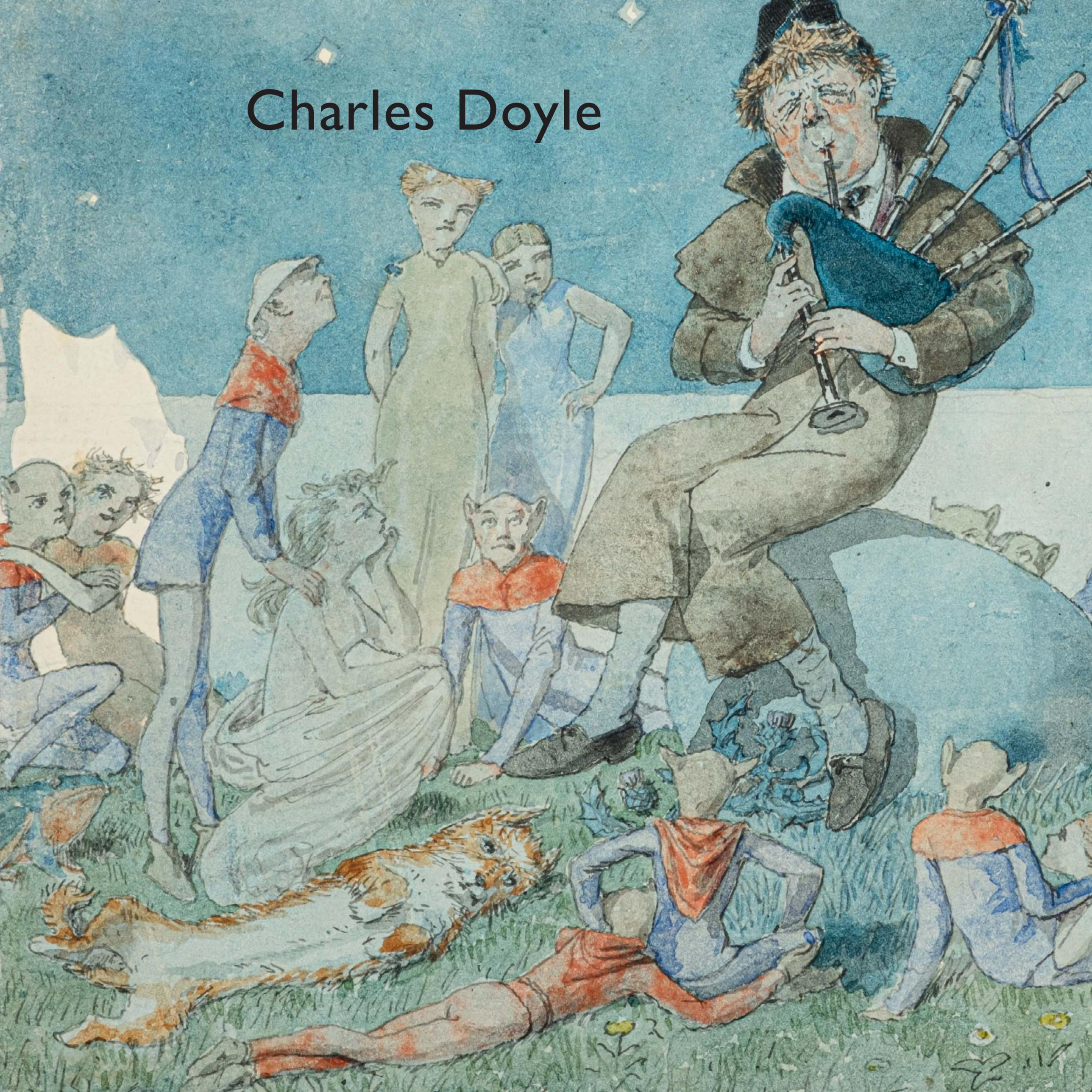
If the productivity of the land depended upon seasonal change, so too did the secrets of its husbandry rely on one generation passing them to the next. There is thus a complex play of ideas and images in Clausen's contributions to RE Mack's enterprise.

The contact was an important one, since it led not only to a number of Clausen's own poems being reproduced in other later 'Songs and Sketches' booklets edited by Nesbit and Mack, but also to the involvement of Agnes Mary Clausen, the artist's wife, whose volume of verses, *Daisy Days*, appeared in 1887. Marketed at 1s 6d, as a 'good substitute' for Christmas cards in December 1886, the 'Seasons' series moved Clausen into a realm of popular imagery. The consciousness of his work might not be greatly increased as a result but its engagement with the tropes of rurality and their dissemination to a wider audience is not without significance. The recovery of two works from this important sequence is thus, a cause for celebration.

6
SPRING
(HOEING YOUNG WHEAT)

7
AUTUMN EVENING

Charles Doyle



2

CHARLES DOYLE

CHARLES DOYLE
Charles Doyle (1832-1893)

Charles Doyle was one of the most distinctive fairy painters of the Victorian period, at turns high-spirited, sharp-witted, disturbing and melancholy. However, he was little known in his lifetime, at first overshadowed by his brothers, and later confined to a series of psychiatric hospitals.

Charles Doyle was born in London on 25 March 1832, into a Roman Catholic family of Irish extraction. He was coached as an artist by his father, the political caricaturist, John Doyle ('HB'), and so followed in the footsteps of his elder brothers: James (1822-1892), Henry (1827-1892) and – especially – Richard (1824-1883). Yet, in 1849, his father advised that he abandon his artistic ambitions and take a job in Edinburgh, as assistant to Robert Matheson, the architect of the Scottish Office of Works. From December 1853, he also studied at the Trustees' Academy, as a result of Matheson's recommendation. His architectural projects included the figures for Matheson's fountain for the forecourt of Holyrood Palace (1859). In 1855, he had married Mary Foley, daughter of the first of his Edinburgh landladies. They would raise seven children together, their third child and eldest son being Arthur Conan Doyle.

During his spare time, Doyle continued to produce distinctive paintings and illustrations, but gained no reputation from them, despite the sympathetic advice of his successful brother, Dicky. As a result, he felt increasingly inadequate, and soon moved from ineffectual charm to exhaustion and alcoholism.

Losing his job in June 1876, he was sent to Fordoun House, a nursing home in Kincardineshire specialising in the treatment of alcoholics. The pathologist, Bryan Charles Waller – who was lodging with the Doyles – may have been instrumental in this confinement; Waller certainly became very close to the family, taking them with him when he moved and inviting Mary Foley Doyle to reside in a cottage on the Waller estate in Yorkshire, which she did for over 30 years from 1882. Meanwhile, Doyle's condition deteriorated rapidly, as he developed delirium tremens, epilepsy and bouts of depression. Following an attempt to break out of Fordoun House in May 1885, he was moved south to Sunnyside Royal Hospital, Forfarshire, where he remained for seven years. In 1892, he was transferred to the Edinburgh Royal Infirmary and, in May of the same year, to Crichton Royal Institution, Dumfries, dying there on 10 October 1893.

Throughout his years of incarceration, Doyle had continued to produce work, including illustrations for publication. However, it was the unpublished drawings that best revealed his states of mind. His fairy subjects seem to represent the hospitalised communities in which he lived, parallel to mainstream society but distinct from it, and with their own freedoms as well as demands.

His later projects included the illustrations to *A Study in Scarlet* – the first of the Sherlock Holmes stories, written by his son, Arthur Conan Doyle – for its first appearance in hard covers in 1888. Conan Doyle had drawn on aspects of his father's appearance and character in creating his famous detective, and would be influenced by his imagination in writing *The Coming of the Fairies* (1921). He also organised an 'Exhibition of Drawings and Studies by the late Charles Doyle' at the Brook Street Galleries in 1924. On seeing the exhibition, 'George Bernard Shaw thought the paintings deserved a room to themselves in any national gallery' (Baker 1978, page xv). Yet it took another six decades before he began to be properly appreciated.

His work is represented in the collections of the V&A; and The Huntington Library (San Marino, CA).

Further reading:

Michael Baker, *The Doyle Diary*, London: Paddington Press, 1978 (a facsimile of Charles Doyle's sketchbook for 1889); Rodney Engen, Michael Heseltine and Lionel Lambourne, *Richard Doyle and his Family,* London: Victoria and Albert Museum, 1983; Daniel Stashower, *Teller of Tales. The Life of Arthur Conan Doyle*, London: Penguin Books, 1999; Robert R Wark, *Charles Doyle's Fairyland,* San Marino: The Huntington Library, 1980

8
WINTER GAMES
Watercolour
6 ¼ x 25 ½ INCHES

9
GROUSE MISTAKE
YOUTH AND AGE IN NATURE AND FAIRYLAND
Inscribed with title and dated 'Tomorrow's the 12th'
Ink and watercolour
6 ¾ x 9 ½ INCHES

Nos **9-16** were all taken from a sketchbook of the 1880s, which is inscribed 'Ida with Mama's love' and dated '11th April 1899' on the inside front cover. Ida was the nickname of Doyle's second youngest daughter, Jane Adelaide Rose.

10

ANOTHER SORT OF BROGHAM
HAS THIS BIT OF BROOM SWEPT ME AWAY? ...
ANOTHER FORM OF BROOM
JUST A DUCK OF A HORSE
ONE IN HIS BREAD BASKET

Inscribed with titles
Inscribed 'Sorry I have not time to work out this idea – Fairies dodging round a thistle. It would make a bright little bit – every line of thistle is from nature' on reverse
Ink and watercolour
7 × 9 ¾ INCHES

Reverse: (below)
AT EDZELL CASTLE.
A FACT
WHO WOULD NOT BE
THIS HAPPY FELLOW?
Inscribed with title
Ink
7 × 9 ¾ INCHES

11 (above)
NOTE THE GREAT VARIETY IN THE GREENS OF THIS PLANT,
AND THE GIRL MAY BE GREEN ALSO, BUT THE ORIGINAL
RED RIDING HOOD WAS'NT
A PUSS OF SOME SORT
WHETHER THIS WILL ULTIMATELY BECOME A CAT OR A
GIRL, I REALLY DON'T KNOW
THIS IS A PARTICULAR STYLE OF WALL ORNAMENT
KNOWN AS ARABESQUE, IT IS A DESIGN FOR A NEW STYLE
OF MAN, THE DIFFICULTY BEING FITTING HIM WITH A
COAT, IT BEING WRONG TO WAIST COAT
Signed indistinctly and inscribed with titles
Ink and watercolour
7 × 9 ¾ INCHES

12
FERN-ALLY LIKE – FROM NATURE
NATURE'S VERNAL PLUME
Inscribed with title
Ink and watercolour
7 × 9 ¾ INCHES

Reverse:
PANEL OVER DOOR TO EDZELL CASTLE COURT
THE SUBSTANTIALITY OF THE DESIGN, NO LESS THAN THE INGENUITY OF THE CONSTRUCTION ARE ADMIRABLE
Inscribed with title
Ink and watercolour
7 × 5 ¾ INCHES

13
A SOU-WESTER
DUCKS FALLING OUT
A NORTH-EASTER
Inscribed with titles
Ink
7 × 5 ¾ INCHES

14

JOLLY

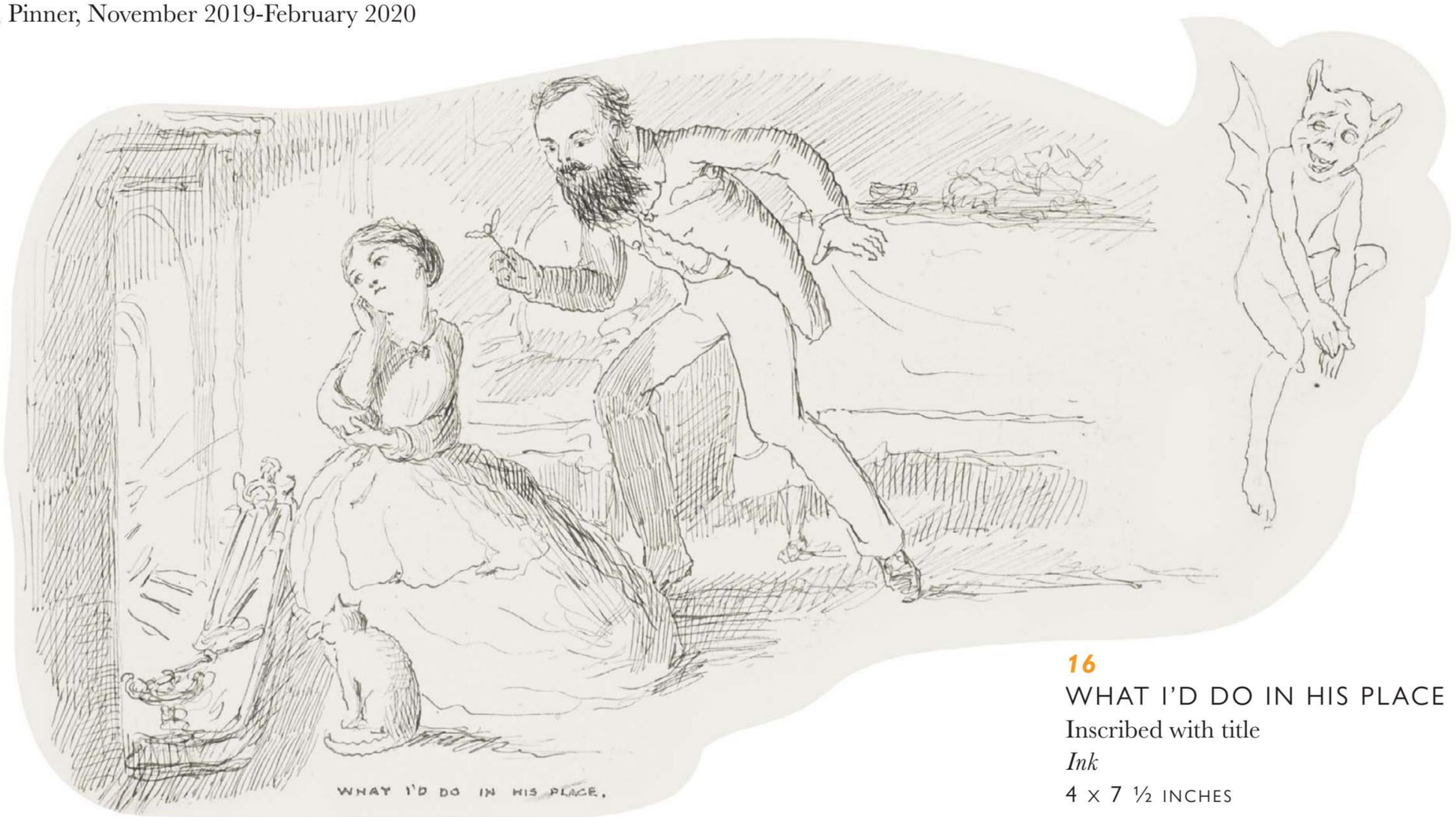
Inscribed with title; *Ink and watercolour;* 6 x 6 ¾ INCHES

Exhibited: 'Fairies in Illustration', Heath Robinson Museum, Pinner, November 2019-February 2020

15

UTALIZING A BEARD EASILY

Inscribed with title; *Ink;* 5 ¼ x 4 ¾ INCHES



16

WHAT I'D DO IN HIS PLACE

Inscribed with title

Ink

4 x 7 ½ INCHES

17
SONS OF THE SOIL
Watercolour with ink
10 ½ x 14 ¾ INCHES

18

ON THE NORTH WEST COAST OF IRELAND
FAIRIES AND PIPER
THE PIPER'S NAME WAS SHAUGHAN
AND THESE ARE HIS BURGH CARRIED DOWN
FROM THE NORTH

Inscribed with title on reverse
Ink and watercolour
5 x 7 ¼ INCHES
Provenance: Collection of Dr Aidan Mcgennis, MB, DPM, MRPsych
Exhibited: 'Fairies in Illustration', Heath Robinson Museum, Pinner, November 2019-February 2020

19

MR MCBETH. HOWNOW YE BLACK AND MIDNIGHT HAGS! WHAT IS'T YE DO? – 'A DEED WITHOUT A NAME'
NB THIS DEED, IF UNUSUAL, IS NICE. BREW HOT GROG IN A TEAPOT. IT ENHANCES RESPECTABILITY – WITCH IS GOOD

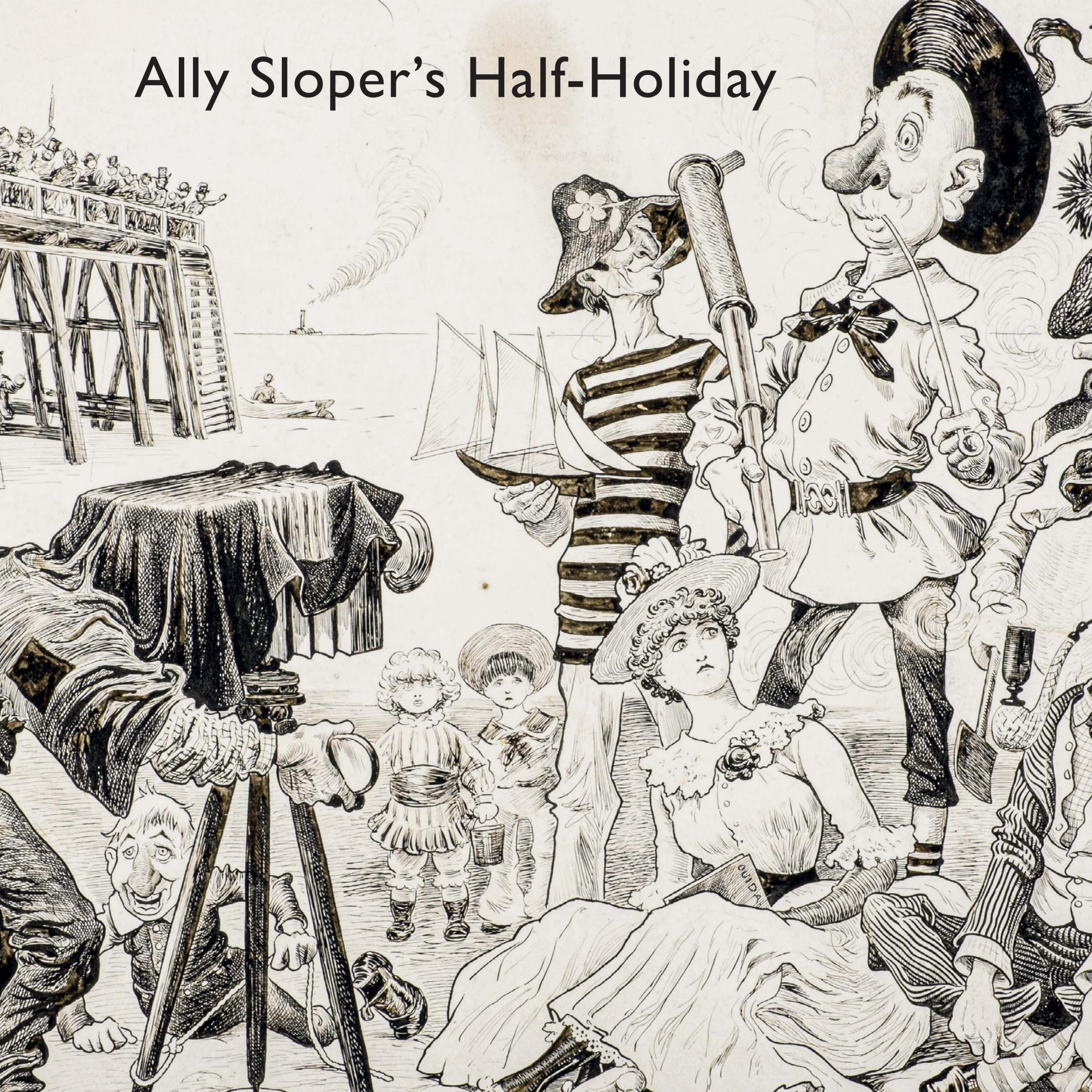
Inscribed with title

Watercolour with ink and pencil

9 ¼ x 5 ¾ INCHES

Pencil sketch of large man on reverse

Ally Sloper's Half-Holiday



3

ALLY SLOPER'S HALF-HOLIDAY

WILLIAM GILES BAXTER

William Giles Baxter (1856-1888)

'The most genuine caricaturist who has ever lived in England'

(Joseph Pennell, *Modern Illustration*,
London: George Bell & Sons, 1895, page 103)

The master of a confident and beautiful line, William Giles Baxter is considered a seminal figure in the history of cartooning. Though he did not create the figure of 'Ally Sloper', he developed him into his definitive form and so established him as 'Europe's first really enduring … cartoon character' (David Kunzle, *The History of the Comic Strip: The Nineteenth Century*, Berkeley: University of California Press, 1990, page 316).

William Giles Baxter was born of English parents in Ireland, where his father failed to establish a factory for making starch from potatoes. During childhood, he travelled with them to America and then back to Britain, to settle in Buxton, Derbyshire. There his father died leaving his mother in poverty. In 1876, he contributed comic drawings to *The Buxton Journal and Looker-On*, which reappeared a year or two later in *Pen & Ink Sketches of Scenes & Incidents in Buxton*, a volume published in Manchester.

Baxter moved to Manchester to take up an apprenticeship with Alfred Darbyshire, an architect best known for building theatres, who was also active as an actor-manager. In 1879, Darbyshire organised performances of Shakespeare's *As You Like It* at the Theatre Royal, Manchester, in memory of the actor-manager, Charles Calvert, Baxter taking the small role of Jacques de Boys.

Though Baxter completed his indentures as an architect, he decided to become an illustrator. The publisher, John Andrew Christie, hired him in 1877 to draw all the cartoons for *Comus*, a new satirical weekly. And when that failed a year later, he and its editor, F M Hyman, founded its successor, *Momus*, with Baxter's Aunt Calvert as proprietor. His contributions included the creation of the character, 'Silas E Choodle', and the series, 'Studies from Charles Dickens'. During his time on *Momus*, he became involved in the cultural and social life of Manchester, becoming a member of both its Literary Club and Arts Clubs in 1880 (and acting as a founding committee member of the latter), and contributing illustrations to *Anglers' Evenings: Papers by Members of the Manchester Anglers' Association* (1882).

In 1882, Baxter left Manchester for London (his departure leading to the demise of *Momus*). During the following year, he joined Harry Furniss in working for the cartoonist, illustrator and lithographer, Alfred Gray, of 86 Albert Street, Regent's Park, on designs for humorous greeting cards. It was possibly through Gray that Baxter made the acquaintance of the magazine proprietor and cartoonist, Charles Ross. What is indisputable is that Baxter used his meticulous draughtsmanship to vitalise Ross's creation, 'Ally Sloper' in the pages of *Judy*. His large front-page cartoons for *Ally Sloper's Half Holiday*, published by the Dalziels from July 1884, turned the periodical into a success to rival *Punch*. In the same period, in 1885, the Manchester publisher, Cartwright & Rattray, published a volume of his earlier studies from Shakespeare and Dickens.

Sacked from *Ally Sloper's Half-Holiday* for unpunctuality in 1887, Baxter revived his character, Choodle, for a few numbers of a new periodical, *C H Ross's Variety Paper* (1887-88), and also contributed to *The Graphic*. However, he died of consumption in St Pancras, London, on 2 June 1888, in only his 32nd year.

20

A PHOTO AT THE SEASIDE
Signed
Ink
10 ¼ x 13 ¼ INCHES
Provenance: Collection of Allan Cuthbertson
Illustrated: *Ally Sloper's Half-Holiday*, 8 August 1885, Front Cover

OUIDA
W. G. Baxter.

WILLIAM FLETCHER THOMAS

William Fletcher Thomas (1863-1938)

Of the several artists who drew Ally Sloper, William Fletcher Thomas maintained the longest association with this popular cartoon character, working on *Ally Sloper's Half-Holiday* between 1888 and 1916, and again when the comic was briefly revived for a few months of 1922-23. Accepting the visual style established by William Giles Baxter, he managed to sustain both its surreal imagination and grotesque vigour.

For a biography of William Fletcher Thomas, please refer to *The Illustrators*, 2014, page 87.

21

ALLY SLOPER'S CHRISTMAS APPEAL

Signed

Ink

16 × 24 ½ INCHES

Illustrated: *Ally Sloper's Half Holiday*

CHARLES HENRY CHAPMAN

Charles Henry Chapman (1879-1972)

A prolific and popular illustrator and cartoonist, Charles Henry Chapman is best known for his work on boys' stories, in magazines such as *The Magnet*, and especially those involving that immortal schoolboy, Billy Bunter.

Charles Henry Chapman was born in Thetford, Norfolk, on 1 April 1879, one of the three sons of an engineer on the staff of Charles Burrell & Co, makers of farming equipment. Educated at Thetford Grammar School from 1889, he moved with his family to Reading, Berkshire, in his early teens, and there attended Kendrick Boys' School. He showed an early aptitude for art, winning the school drawing prizes and founding and illustrating its magazine, *The Kendrick Comet*, to which his brother, Walter George, also contributed. He then went on to study at Reading School of Art under the ornithological artist, Allen W Seaby, among others.

In 1898, Chapman began to train as an architectural draughtsman with Anthony Fox, a Basingstoke architect, spending his spare time drawing cartoons. He had his first drawing published in *The Captain* at the turn of the century, and then in numerous other comics, including *Chips, Comic Cuts* and *Marvel*. Soon able to launch himself as an illustrator and architectural artist, he joined the staff of C Arthur Pearson, and worked regularly for one of its titles, *Big Budget*, which was edited by Arthur Marshall.

On 24 May 1905, Chapman married Winifred Lewis, the daughter of a builder and owner of a large timber mill. They settled in Woodcote, a small Oxfordshire village 11 miles northwest of Reading. In 1912, they would move to 44 Highmoor Road, Caversham, on the north side of Reading. From there he would commute to London by car. Attracted by the offer of more money, he transferred from Pearson to the Amalgamated Press, though continued to work freelance for magazines issued by other publishers, including *Ally Sloper's Half-Holiday*, between 1908 and 1916.

In 1911, Chapman was called into the office of *The Magnet*, an Amalgamated Press publication, and 'told that Arthur Clarke, who had been doing all the illustrations, had died suddenly… Would I care to take over *The Magnet* pictures, covers and all, being sure to copy Clarke's style so that readers wouldn't suspect anything? Of course, I said yes' ('Brian Doyle meets the distinguished "Magnet" illustrator C H Chapman shortly before his 90th birthday', *Collectors' Digest*, April 1969, page 6). As a result, he illustrated the 'Billy Bunter' stories of Frank Richards (the pseudonym of Charles Hamilton) and, in time, became the foremost and finest of Bunter's illustrators. He produced both the illustrations and cover designs of *The Magnet* until 1926, when the arrival of Leonard Shields allowed him to concentrate on the illustrations alone. Though *The Magnet* folded in 1940, he returned to the subject of Billy Bunter in 1955, succeeding R J Macdonald as the illustrator of the books. Through the 1950s, he also illustrated the *Billy Bunter's Own* annuals. He continued to fulfil commissions until the late 1970s.

About 1965, Chapman moved to Wingfield, Tokers Green Lane, Tokers Green, to the north of Caversham. Until his death in 1972, his two daughters, Dorothy and Marjorie, looked after him.

22 A SUMMER CELEBRATION (detail, see full artwork overleaf)

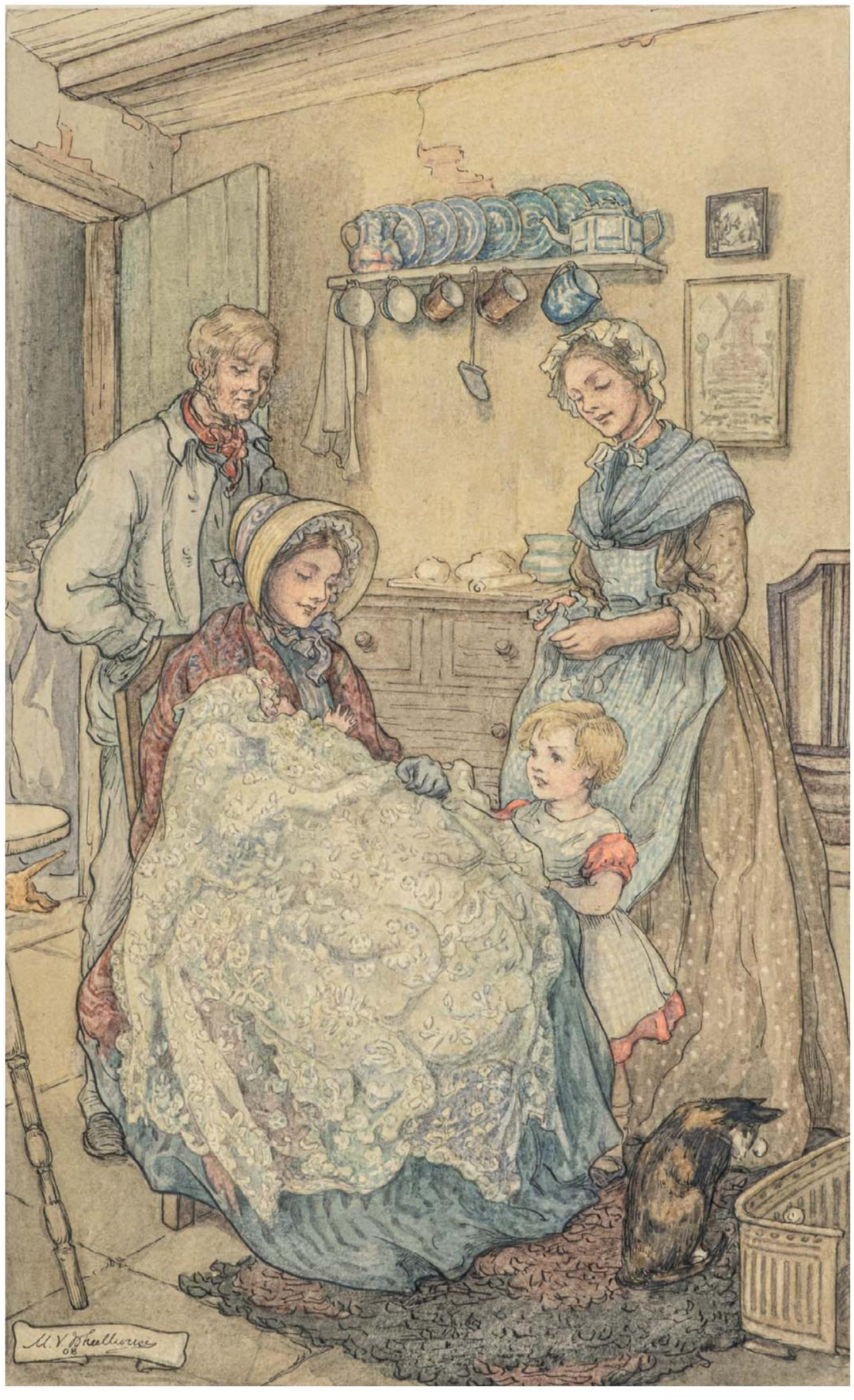
CHARLES
HENRY
CHAPMAN

22
A SUMMER CELEBRATION
Signed
Ink
16 ½ x 13 ¾ INCHES
Illustrated: *Ally Sloper's Half-Holiday*, 23 July 1909

Early 20th Century Illustrators & Cartoonists

4

EARLY 20TH CENTURY ILLUSTRATORS & CARTOONISTS



MARY VERMUYDEN WHEELHOUSE

Mary Vermuyden Wheelhouse (1867-1947)

The artist, Mary Vermuyden Wheelhouse, developed three successful overlapping careers through the first half of the twentieth century, the first as a painter in oil and watercolour, the second as a book illustrator, and the third as a toymaker, especially of wooden dolls.

For a biography of Mary Vermuyden Wheelhouse, please refer to *The Illustrators*, 2015, page 80.

Nos **23-27** were all illustrated in Juliana Horatia Ewing, *Jan of The Windmill* [The Queen's Treasures Series], London: George Bell & Sons, 1909

Brought into the windmiller's home as a foundling on a dark and stormy night, the infant Jan shows early interest and talent in the arts. After tragedy and cruelty fail to thwart his love of nature and art, he is able to learn of his past and become united with his real father.

These works will be part of the exhibition 'Mary Wheelhouse: Suffragette, Illustrator, Toymaker' at the William Heath Robinson Museum, Pinner, 13 January-24 March 2024. The first solo show of her work, it will celebrate Mary Wheelhouse's versatility as an artist, from dynamic oil paintings to her creation of charming wooden dolls.

23

'AMABEL!' SAID THE LITTLE JAN SOFTLY

Signed and dated 08

Inscribed with title below mount

Ink and watercolour on board

9 ½ x 5 ¾ INCHES

Illustrated: facing page 60

24

'JANNY LAKE HAVE NEVER MADE A PEG FOR I,' SOBBED THE LITTLE MAID

Signed and dated 08; Inscribed with title below mount

Ink and watercolour on board

9 ½ × 6 INCHES

Illustrated: facing page 112

25

KEEP YOUR PLACES, LADIES AND GENTLEMEN, TILL I RETURN

Signed and dated 08; Inscribed with title below mount

Ink and watercolour on board

9 ½ × 6 INCHES

Illustrated: facing page 250

26

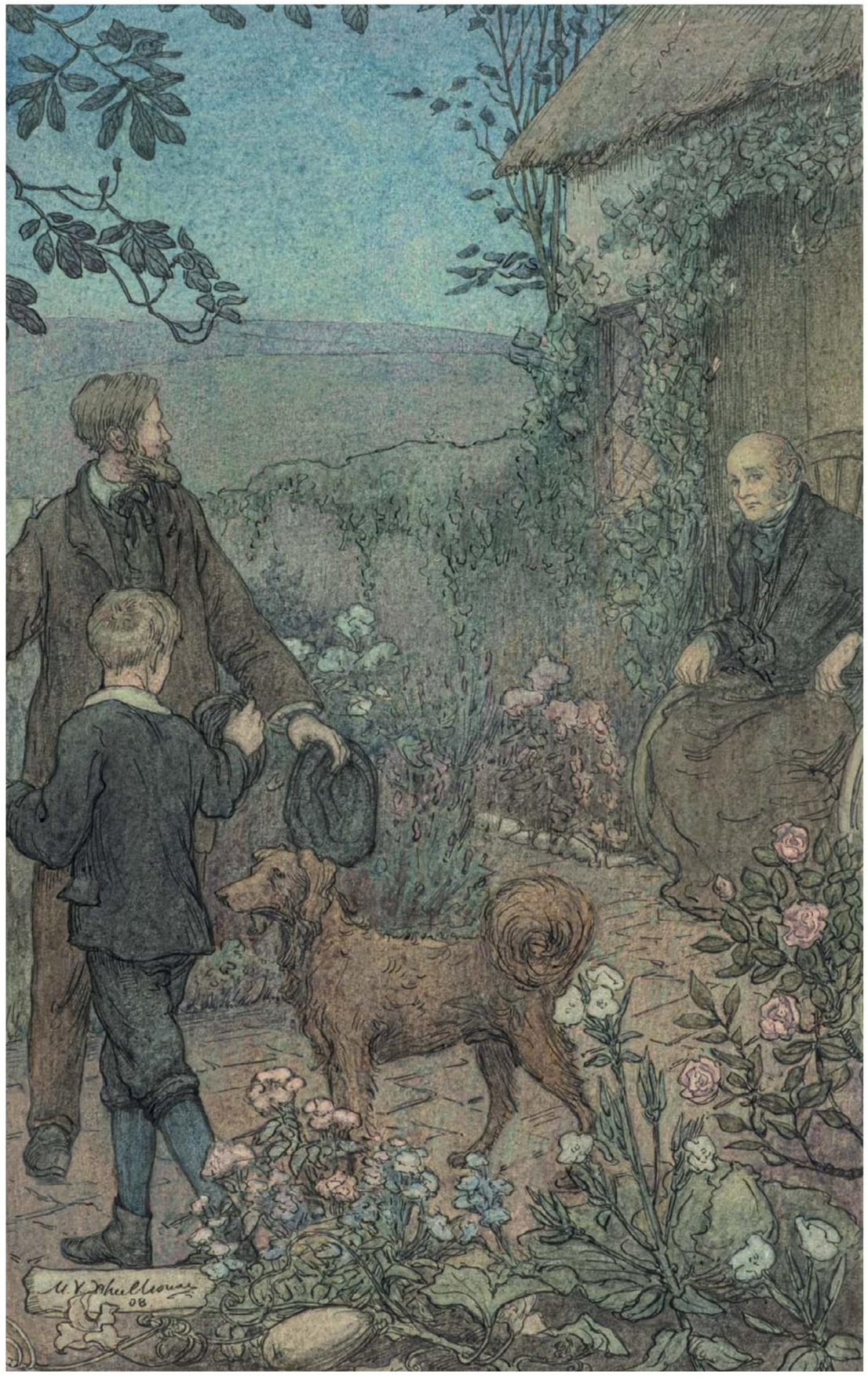
AS HE RETURNED WITH A LAST INSTALMENT OF BLUEBELLS TO FINISH HIS SKY, HE SAW A MAN STANDING ON THE PATH

Signed and dated 08

Inscribed with title and 'With his back to them' below mount

Ink and watercolour on board; 9 ½ × 6 INCHES

Illustrated: facing page 148



27

THE MOON HAS RISEN, WHEN JAN AND THE PAINTER BADE HIM GOODBYE

Signed and dated 08

Inscribed with title and 'The sun had set ... and the dew mixed with kindred raindrops on the schoolmaster's flowers' below mount

Ink and watercolour on board; 9 ½ × 6 INCHES; Illustrated: facing page 290

28

BILL'S BLOOD SEEMED TO FREEZE IN HIS VEINS

Signed

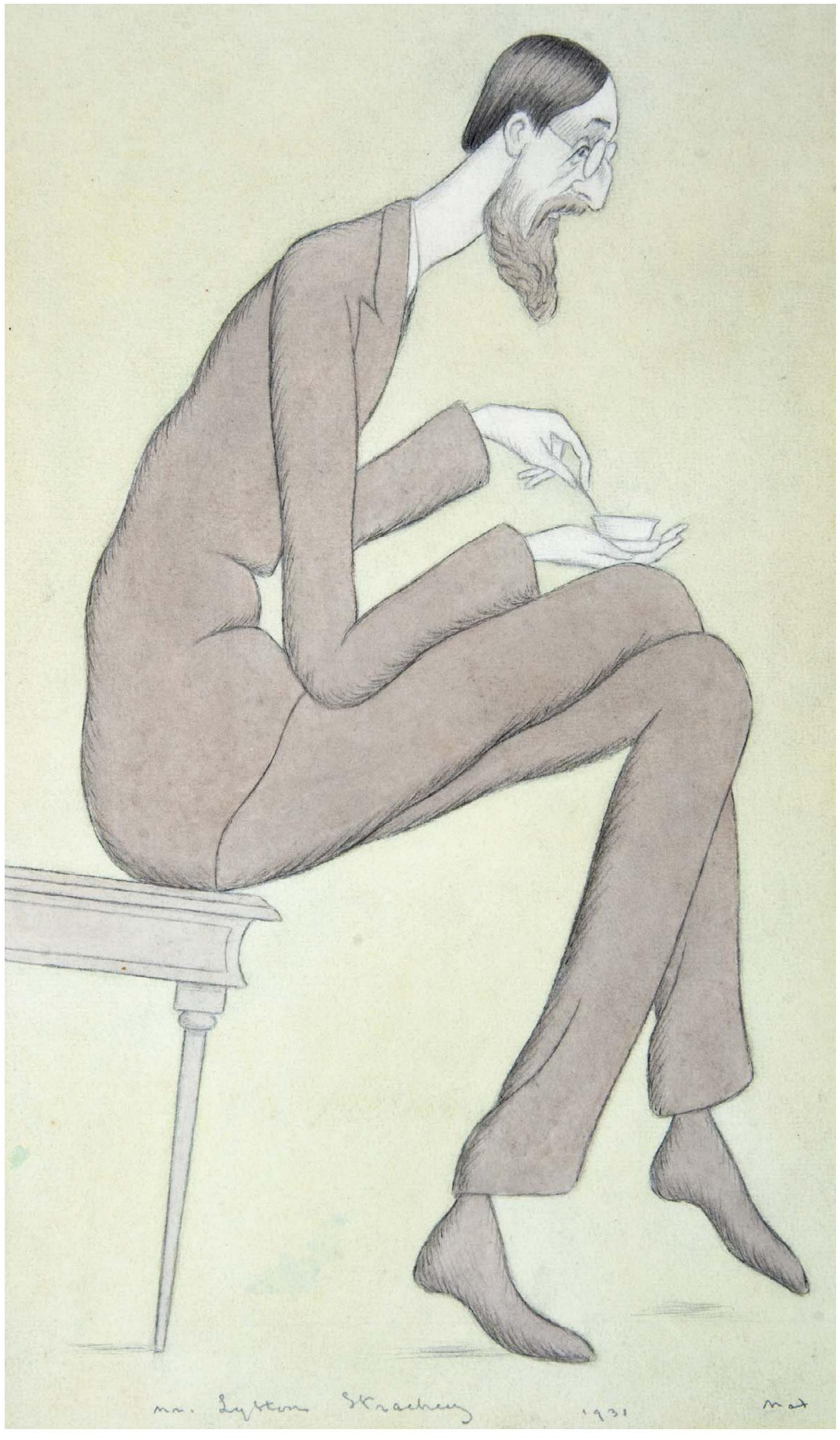
Inscribed with title below mount

Ink and watercolour on board

9 ½ x 6 INCHES

Illustrated: Juliana Horatia Ewing, *Melchior's Dream & Other Tales* [The Queen's Treasures Series], London: George Bell & Sons, 1912, facing page 150

Exhibited: 'Other Worlds. an Exhibition of Illustrators' Works in The Realms of Fairies, Fantasy and The Future', Bearne's, Toquay, July-August 1989, no 77



SIR MAX BEERBOHM

Sir Henry Maximilian Beerbohm,

IS NEAC PS (1872-1956)

Equally valued as a caricaturist and writer, Max Beerbohm sustained an elegant detachment in art and life. Though the tone of his drawings is often lightly wicked, it is also affectionate, for he hated to wound his subjects, most of whom he knew and liked. As a result, he was on safest ground in satirising artists and writers of the past, and in making many self-caricatures.

For a biography of Max Beerbohm, please refer to *The Illustrators*, 2014, page 89.

MR LYTTON STRACHEY

Lytton Strachey (1880-1932) was a biographer and critic best known for his iconoclastic biographical essays *Eminent Victorians* (1918). While studying at Trinity College, Cambridge from 1899, he associated with figures including John Maynard Keynes and E M Forster. Back in London, this collection of intellectuals and artistic and intellectual figures became known as the 'Bloomsbury Group'.

29

MR LYTTON STRACHEY

Signed, inscribed with title and dated 1931

Watercolour and pencil

10 ½ x 7 ½ INCHES

Provenance: Collection of Joseph Scott Pummer

Literature: Rupert Hart-Davis, *A Catalogue of the Caricatures of Max Beerbohm*, London: Macmillan, 1972, no 1607

Exhibited: Leicester Galleries, May 1952

FLORENCE HARRISON

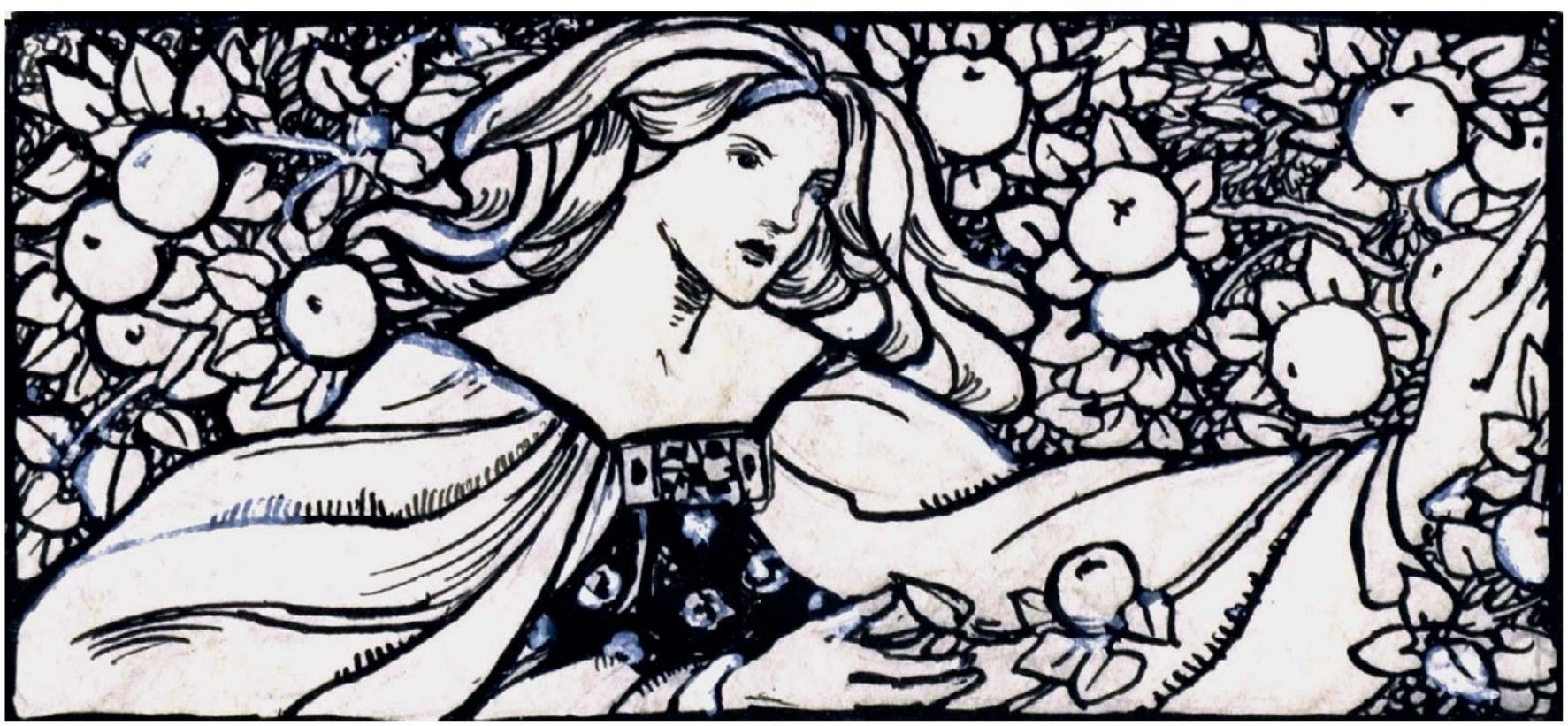
Florence Susan Harrison (1877-1955)

Florence Harrison's fantasical illustrations for children combined Pre-Raphaelite influences with the practices of fin-de-siècle poster artists. Associated with the publisher, Blackie & Son, throughout her career, Florence Harrison's work ranged from illustrations of her own poetry for children, to Romantic literary texts by Rossetti, Tennyson and Morris, to one of her most celebrated creations, the 1912 book, *Elfin Song*.

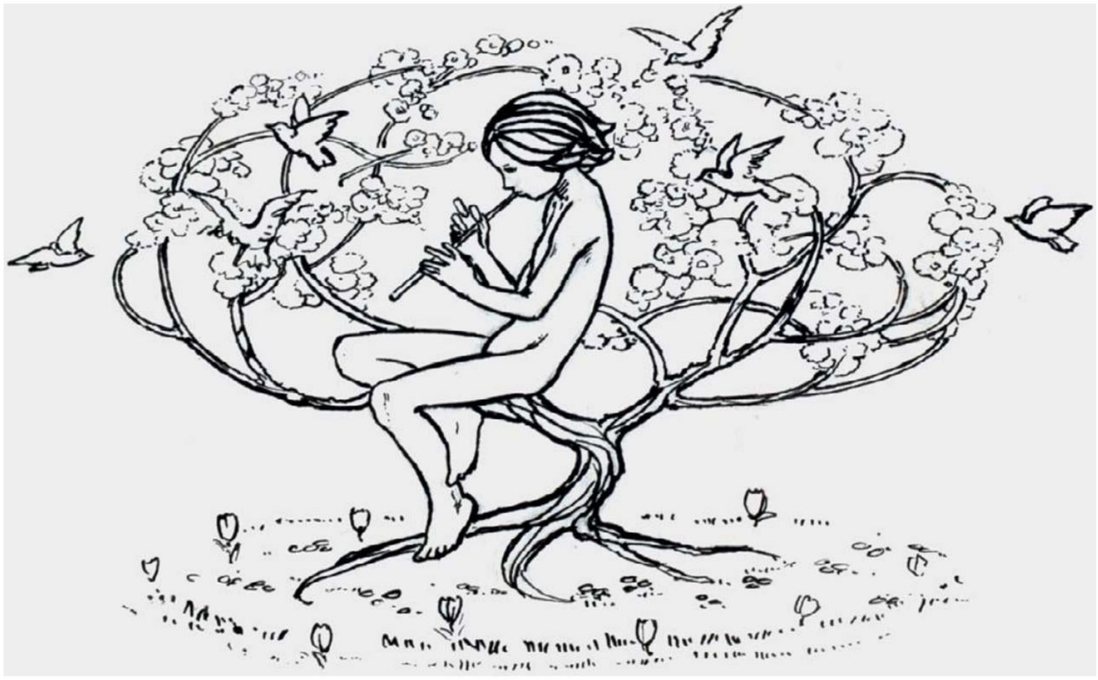
For a biography of Florence Harrison, please refer to *The Illustrators*, 2014, page 146.

Nos **30-35** were all illustrated in
Poems by Christina Rossetti, Blackie & Son, 1910

30
LADY TRAILING LEAVES
Ink with bodycolour
8 x 5 ½ INCHES
Illustrated: page before half title

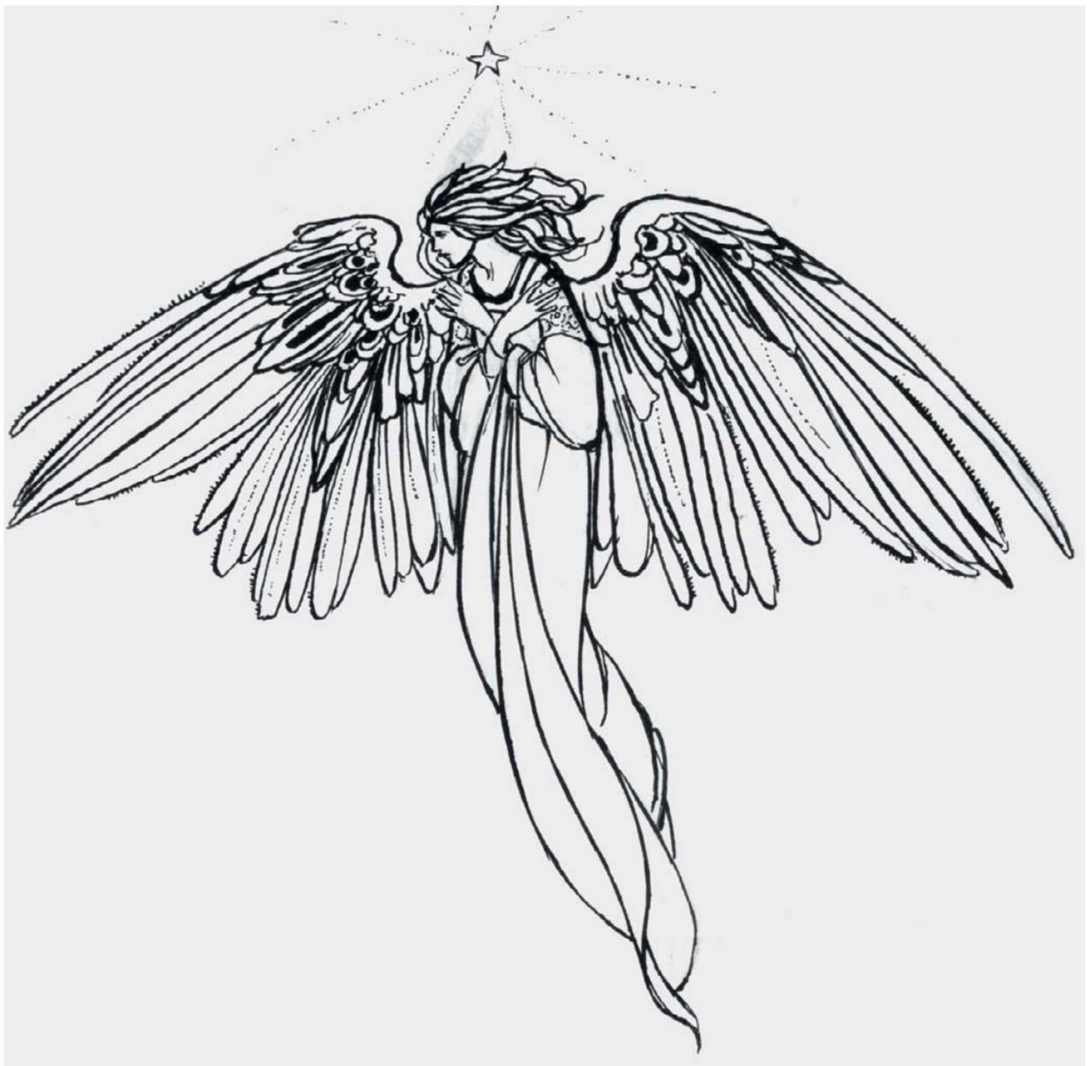


31
LADY BESIDE AN APPLE TREE
Ink with bodycolour
2 ¼ x 5 INCHES
Illustrated: page XXIV, tailpiece to 'Illustrations'



32 (above left)
HE TOOK ME IN HIS STRONG WHITE ARMS, HE BORE ME ON HIS HORSE AWAY
Ink; 5 ½ x 6 INCHES
Illustrated: page 103, tailpiece to 'Love From the North'

33 (above right)
THERE IS NO TIME LIKE SPRING, WHEN LIFE'S ALIVE IN EVERYTHING
Ink; 4 x 5 ½ INCHES
Illustrated: page 101, tailpiece to 'Spring'



34 (below left)
HER FACE IS TOWARD THE WEST, THE PURPLE LAND
Ink ; 6 ½ x 6 ½ INCHES
Illustrated: page 78, tailpiece to 'Dream Land'

35 (below right)
SO NOW I SIT HERE QUITE ALONE BLINDED WITH TEARS
Ink with bodycolour; 4 x 4 INCHES
Illustrated: page 145, tailpiece to 'Shut Out'

Nos **36-38** were all illustrated in Florence Harrison, *The Rhyme of a Run and Other Verse,* London: Blackie & Son, 1907, [Unpaginated]

36
AS HE GATHERED HER PEAS AND WALKED AWAY
Signed with monogram
Ink
2 ¼ x 5 ¾ INCHES
Illustrated: tailpiece to 'Marigold Mary'

37
FINGERS AND THUMBS
Signed with monogram
Ink and bodycolour
2 x 5 ½ INCHES
Illustrated: tailpiece to 'The Rhyme of a Run'

38
THOSE MERRY, DANCING FAIRIES
Signed with monogram
Ink with bodycolour
3 x 7 INCHES
Illustrated: tailpiece to 'Brownie's Park'

STEPHEN BAGHOT DE LA BERE

Stephen Baghot de la Bere, RI (1877-1927)

Though initially influenced by the broad poster style of fellow London Sketch Club member, John Hassall, Stephen Baghot de la Bere developed an atmospheric use of watercolour that was equally suitable for the romantic and the gruesome.

Stephen Baghot De La Bere was born at Burbage Hall, Leicestershire, the youngest son of Kinard de la Bere (1837-1932), an engineer and the inventor of a preservative that is still used in brewing today. He was educated at Ilkley College, Yorkshire and in Folkstone. He studied art in Leicester and at the Westminster School of Art, under William Mouat Loudan, and at the Royal Academy Schools. He worked from a studio in Kensington for most of his career.

Working primarily as a periodical illustrator, he produced contributions of great visual distinction which were too often married to trite captions. He published some book work for A & C Black, but appears never to have had the opportunities of his friend Edmund Dulac. He illustrated editions of *Don Quixote*, *Gulliver's Travels* and *The Adventures of Punch*. He was elected to the membership of the Royal Institute of Painters in Water-Colour in 1907 and to the London Sketch Club. During the First World War, he served as a lieutenant in the Royal Garrison Artillery and saw action in France. He died on 29 July 1927.

39

MUSIC SEEN AND NOT HEARD NUMBER 2

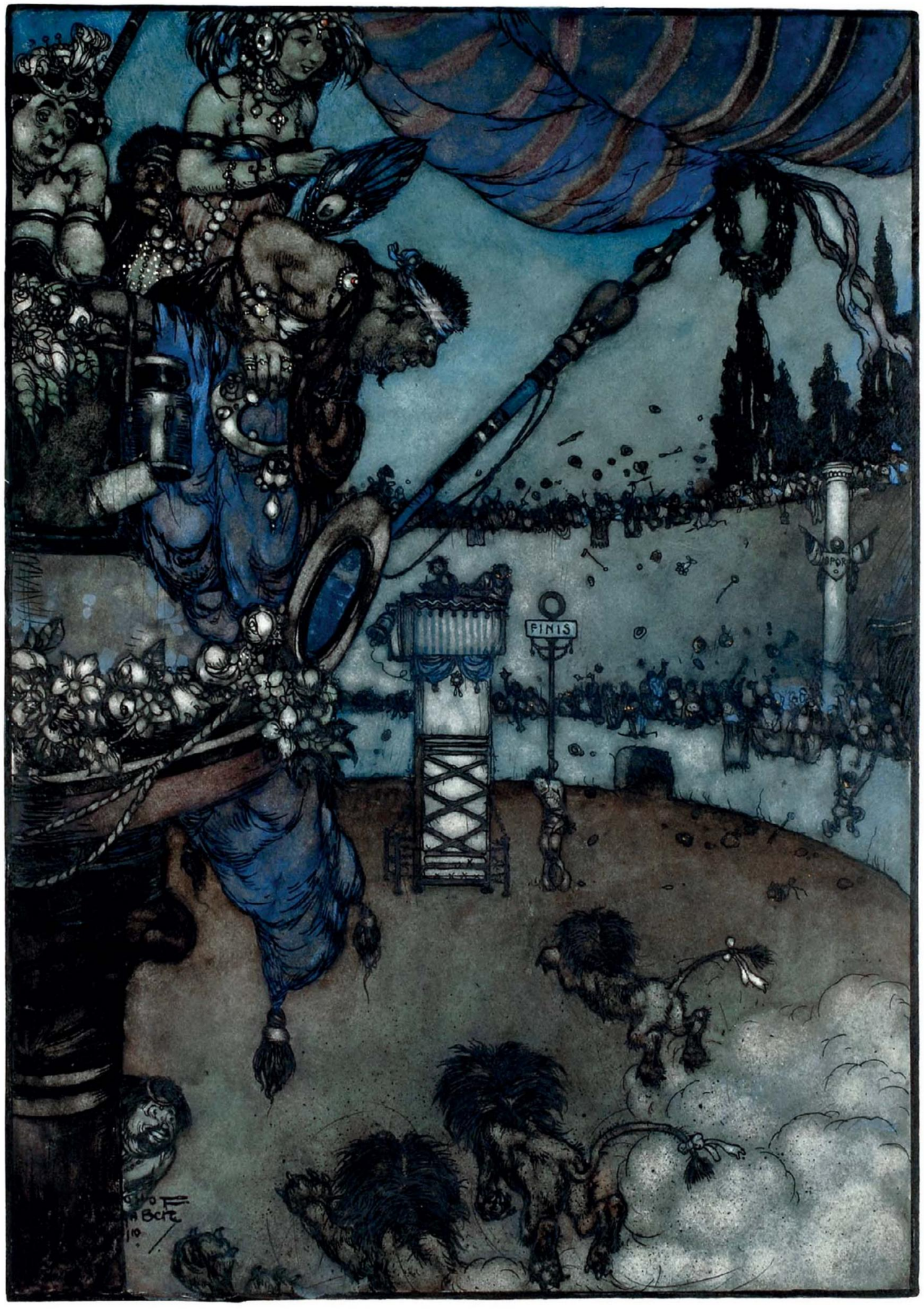
DANSE MACABRE BY C SAINT-SAENS

Signed and dated '10

Ink and monochrome watercolour with bodycolour

14 x 9 ¾ INCHES

Illustrated: *The Bystander*, 14 December 1910, page 579



40

MIXED MYTHOLOGY: CULLED FROM THE CLASSICS

HIS MAJESTY'S MOLARS (BY MUSTARD OUT OF MOUSETRAP) ROMPS HOME AT 6 TO 4 ON IN THE 3.30 (MARTYR'S STAKES) RACE

Signed and dated 1910

Inscribed with title on original back label

Watercolour with pencil

12 x 8 ½ INCHES

Illustrated: *The Sketch*, 21 July 1909, page 51

MABEL LUCIE ATTWELL

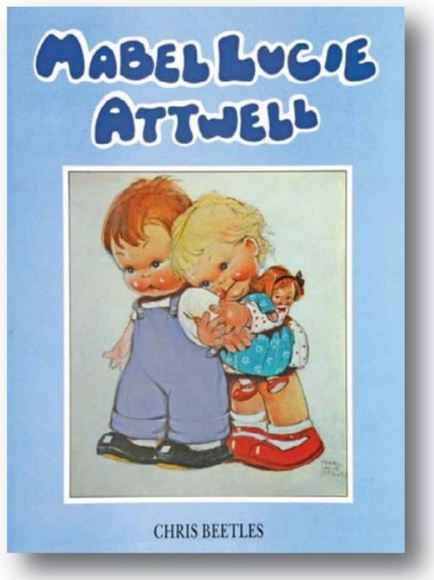
Mabel Lucie Attwell, SWA (1879-1964)

Mabel Lucie Attwell developed her own imaginative, and often amusing, imagery through annuals and postcards. Then, as her popularity increased, she applied it to a wide range of products. She was a household name by the 1920s, by which time no home was complete without an Attwell plaque or money-box biscuit tin.

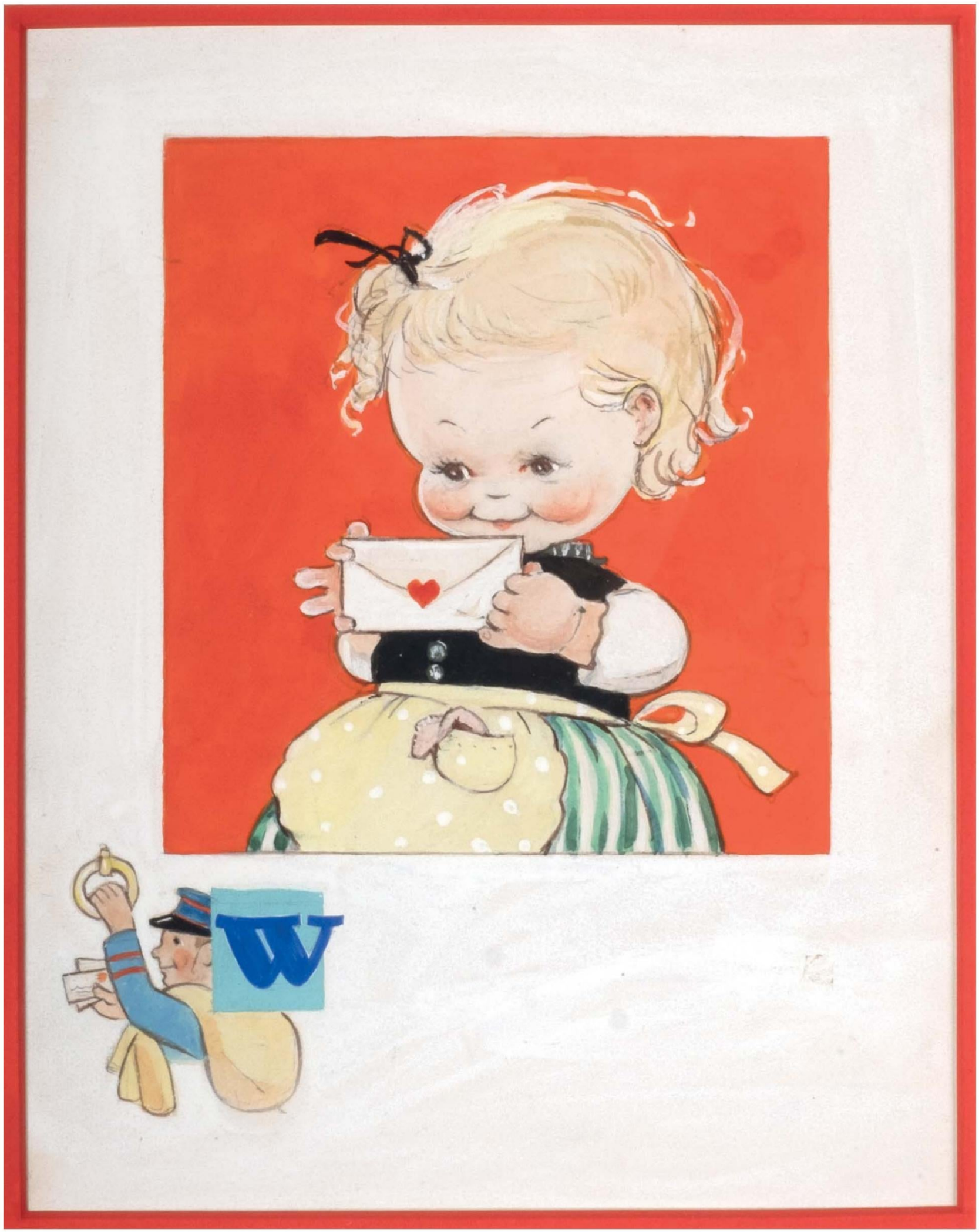
For a biography of Mabel Lucie Attwell, please refer to *The Illustrators*, 2020, page 88.

41

LAZY-BONES, THAT'S ME!
Signed
Watercolour and bodycolour
6 × 10 INCHES
Provenance: The Estate of Mabel Lucie Attwell and by descent
Illustrated: Design for Postcard no 2643, for *Valentine of Dundee*
Literature: Chris Beetles, *Mabel Lucie Attwell*, London: Pavilion Books, 1988, page 102-103;
John Henty, *The Collectable World of Mabel Lucie Attwell*, London: Richard Dennis, 1999, page 60
Exhibited: 'Mabel Lucie Attwell', Chris Beetles Gallery, London, 1984, no 32



Chris Beetles,
Mabel Lucie Attwell, London:
Chris Beetles Ltd, 1997



42

WHAT'S SO GOOD ABOUT EACH DAY OF THE YEAR, YOU NEVER KNOWS WHAT NICE THING YOU'LL HEAR

Watercolour and bodycolour

10 x 7 ¾ INCHES

Provenance: The Estate of Mabel Lucie Attwell and by descent

Illustrated: Design for a calendar, 1958

Literature: Chris Beetles, *Mabel Lucie Attwell*, London: Pavilion Books, 1988, page 73

Exhibited: 'Mabel Lucie Attwell', Chris Beetles Gallery, London, 1984, no 84

43

AN' HELP ME TO FORGIVE MY FRIENDS WOT NEVER LETS ME HEAR FROM 'EM

Signed

Watercolour and bodycolour

11 x 7 ¼ INCHES

Provenance: The Estate of Mabel Lucie Attwell and by descent

Illustrated: Design for Postcard no 64, for *Valentine of Dundee*

Literature: John Henty, *The Collectable World of Mabel Lucie Attwell*, London: Richard Dennis, 1999, page 64

44
YOU DOING YOUR BIT – TO KEEP FIT!
Signed
Watercolour and bodycolour
7 ½ x 6 ¾ INCHES
Provenance: The Estate of Mabel Lucie Attwell and by descent
Illustrated: Similar to design for Postcard no 4752, for *Valentine of Dundee*
Literature: Similar to John Henty, *The Collectable World of Mabel Lucie Attwell*, London: Richard Dennis, 1999, page 67, no 4752

ERNEST HOWARD SHEPARD

Ernest Howard Shepard, MC OBE (1879-1976)

While E H Shepard is now best remembered for his immortal illustrations to *Winnie-the-Pooh* and *The Wind in the Willows*, he was a wide-ranging artist and illustrator, with an unsurpassed genius for representing children, and an underrated talent for political cartoons.

For a biography of Ernest Howard Shepard, please refer to *The Illustrators*, 2018, page 41.

For essays on various aspects of the artist's acheivements, see *The Illustrators*, 1999, pages 151-152; *The Illustrators*, 2000, pages 28-32, and *The Illustrators*, 2007, pages 199-200.

Nos **45-48** were all illustrated in E V Lucas, *Playtime & Company*, London: Methuen & Co, 1925

45

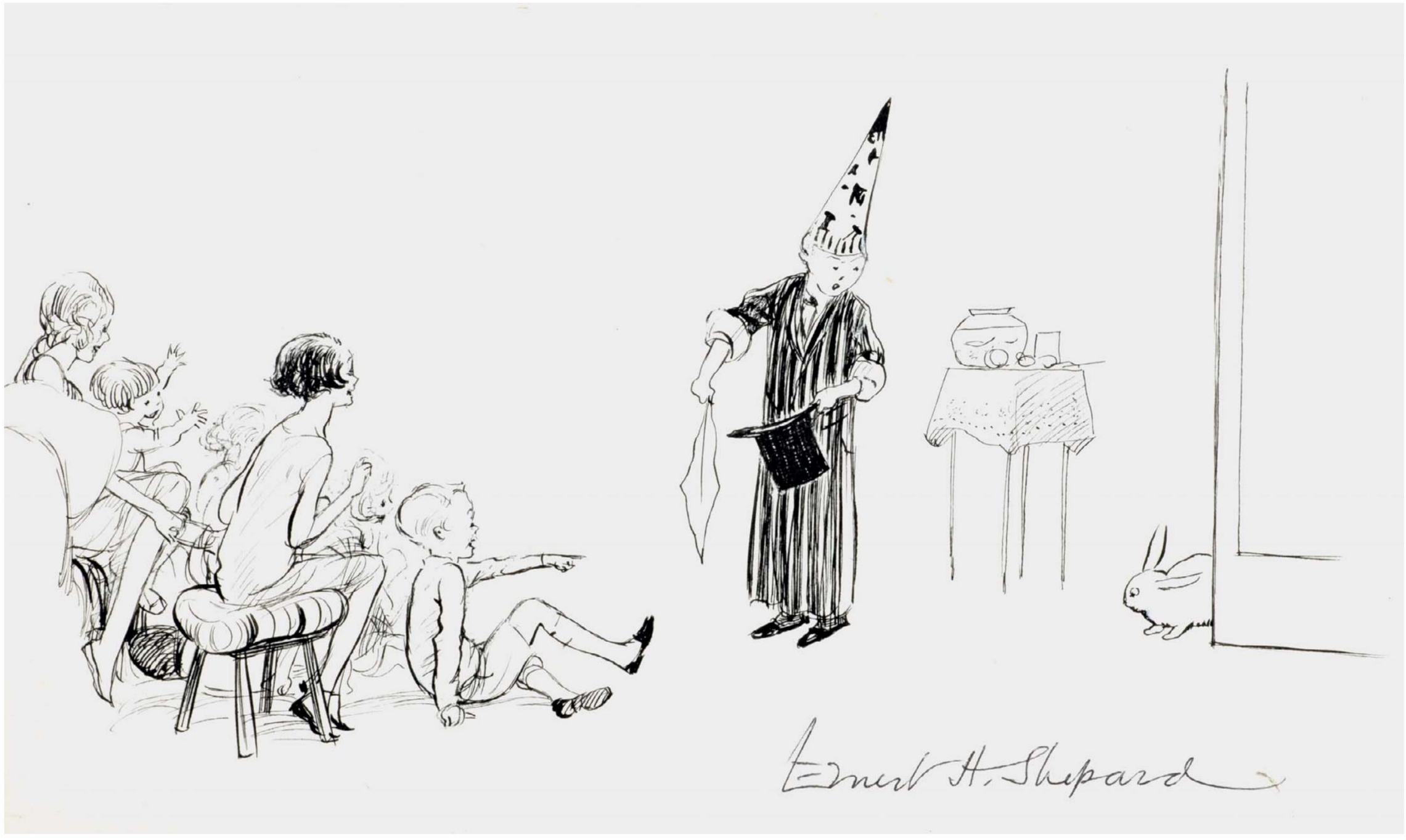
IF A RABBIT IS WISHED, AND HIS HAT HE WILL LEND, YOU WAVE, AND, BEHOLD, BUNNY'S THERE!

Signed

Ink

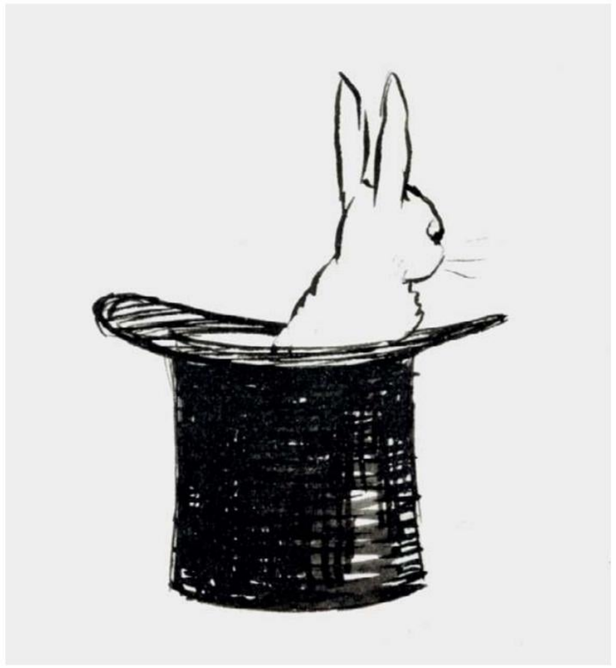
4 ¾ x 8 ¾ INCHES

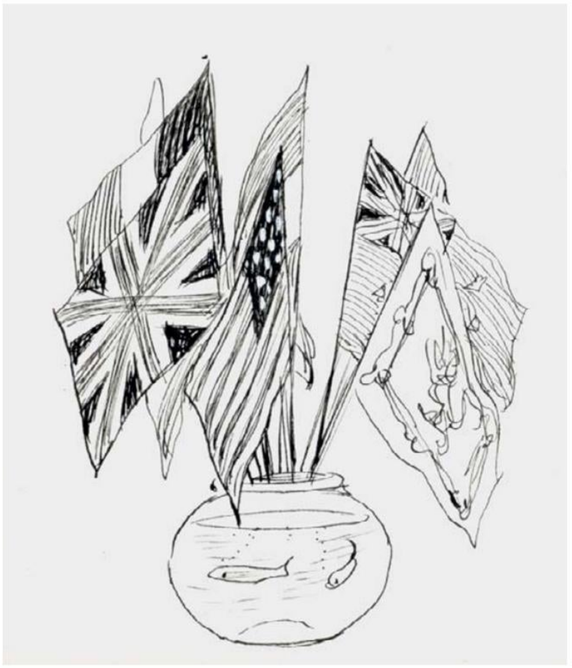
Illustrated: page 59, 'The Conjuror'



46
THE CONJUROR'S RABBIT
Ink
3 x 3 INCHES
Illustrated: page 58,
'The Conjuror'

47
GOLDFISH BOWL
Ink
3 x 2 ¾ INCHES
Illustrated: page 59,
'The Conjuror'





48
THE CONJUROR
Ink
4 ½ x 8 ¼ INCHES
Illustrated: page 58, 'The Conjuror'

BRUCE BAIRNSFATHER

Charles Bruce Bairnsfather (1887-1959)

Bruce Bairnsfather is best remembered for 'Old Bill', the pipe-smoking Tommy that he created during the First World War. Old Bill proved so significant to the morale of British troops that Bairnsfather was promoted to Officer Cartoonist. The character remained popular in peacetime, on both sides of the Atlantic, through a range of media and merchandise, and gained new currency during the Second World War, when Bairnsfather became Official War Artist to the US Army in Europe.

Bruce Bairnsfather was born at Strawberry Bank Cottage, Murree, Punjab, India, on 9 July 1887. He was the eldest son of Thomas Henry Bairnsfather, a Scottish officer in the Bengal Infantry, and his wife, Amelia Jane Eliza Every. Arriving in England at the age of eight, he stayed with his maternal uncle, the rector of Thornbury, near Bromyard, Herefordshire, before attending Rudyard Kipling's old school, the United Services College, at Westward Ho!, Devon, between 1898 and 1904. He went on to an army crammer, Trinity College, Stratford-upon-Avon, and served with the Third Militia Battalion of the Royal Warwicks, while also attending evening classes in art at the local technical college. Though he gained a commission as a second lieutenant with the Cheshires, he soon became disillusioned with army life, and resigned to become an artist.

In 1907, Bairnsfather studied under Dudley Hardy and Charles van Havermaet at John Hassall's New Art School, in London. However, he was unable to establish himself as a poster artist, so returned to Warwickshire to live with his parents, and worked as an electrical engineer at Spensers Ltd, in Stratford. In his spare time, he took part in amateur theatricals. Through this activity, he met the novelist, Marie Corelli, who in turn introduced him to the tea merchant, Sir Thomas Lipton. Sir Thomas commissioned some of his earliest advertising drawings.

At the outbreak of the First World War, Bairnsfather rejoined the Royal Warwickshire Regiment and served as a machine-gun officer in France, eventually achieving the rank of captain. He sent comic drawings from the Front, which appeared in *The Bystander* as 'Fragments from France' from January 1915. During the second battle of Ypres, later that year, he suffered shell shock and hearing damage, and was hospitalised. While recovering, he invented his most famous character, the pipe-smoking Tommy, 'Old Bill' Busby, who was introduced to the readership of *The Bystander* on 15 September 1915 in the cartoon, *When the 'ell is it going to be strawberry*? Two months later, he drew his most celebrated cartoon, *Well, if you knows of a better 'ole, go to it*. His work proved so popular with the troops that he was appointed Officer Cartoonist and transferred to the Intelligence Department of the War Office.

Despite the end of the First World War in 1918, 'Old Bill' had so taken on a life of his own that he continued to appear not only in periodicals and books, but also on stage and screen, and through a range of merchandise. In addition, he was the subject of a number of lectures, given by Bairnsfather on both sides of the Atlantic for many years. Bairnsfather's popularity in the United States was such that he was appointed Official War Artist to the US Army in Europe in the Second World War (1942-44).

Bairnsfather died in the Royal Infirmary, Worcester, on 29 September 1959. His wife, Cecilia, and his daughter, Barbara, both survived him.

Further reading:

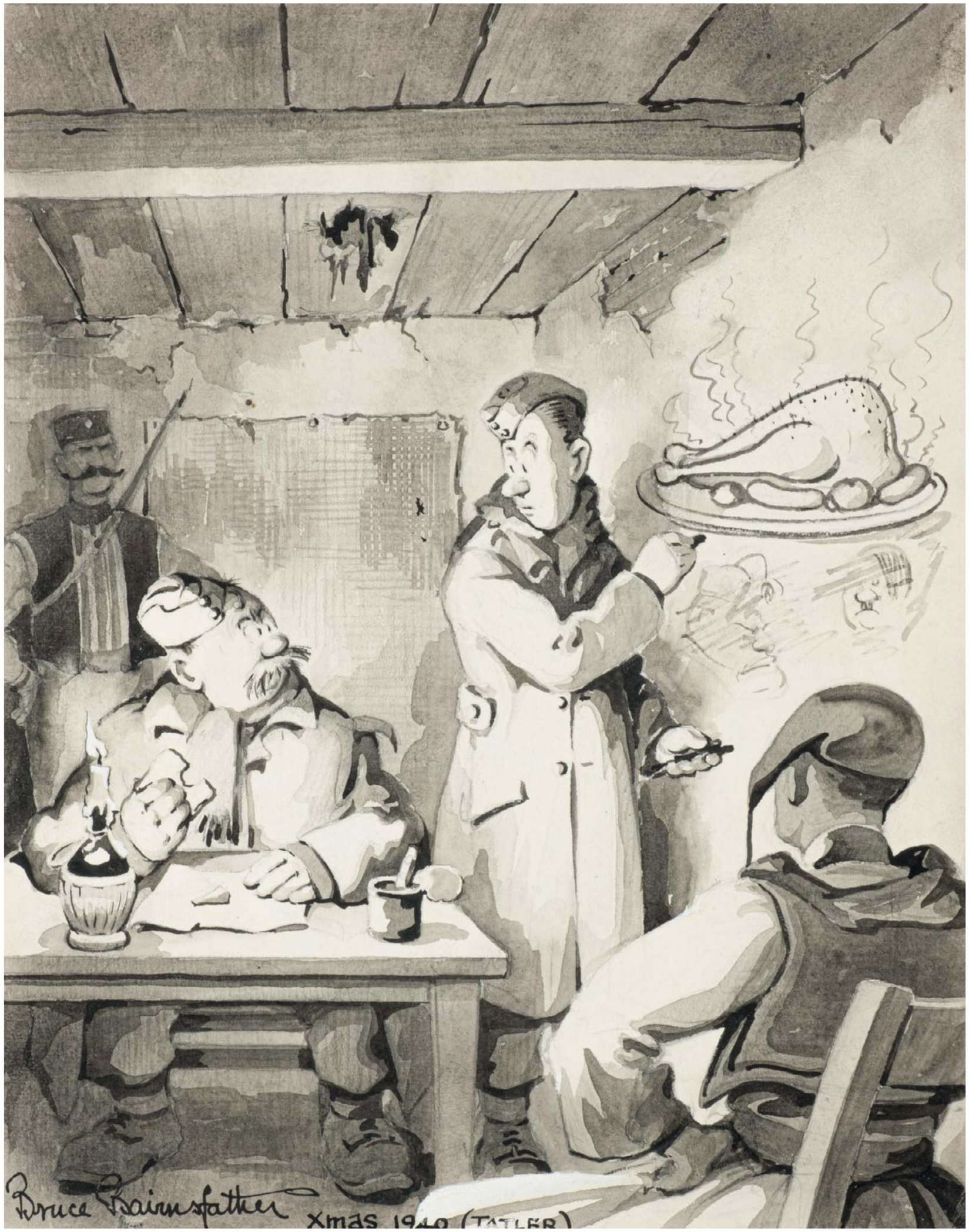
Mark Bryant, 'Bairnsfather, (Charles) Bruce (1887-1959)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 3, pages 352-354; Tonie and Valmai Holt, *In Search of a Better Hole: The Life, the Works and the Collectables of Bruce Bairnsfather*, Portsmouth: Milestone Publications, 1985

OLD BILL GOES EAST

Bruce Bairnsfather's most famous creation, Tommy 'Old Bill' Busby, first appeared in *The Bystander* on 15 September 1915 in the cartoon *When the 'ell is it going to be strawberry?*, and quickly became hugely popular with the troops. In 1916 alone, more than 250,000 copies were sold of *Fragments from France*, the first of eight collections of his drawings. 'Old Bill' was considered such a boost to morale that Bruce Bairnsfather was promoted to Officer Cartoonist and transferred to the Intelligence Department of the War Office to draw similar cartoons for the French, Italian and American forces.

'Old Bill' remained enduringly popular after the First World War, appearing in books, plays, silent and talking movies (*The Better 'Ole* in 1926 featured Charlie Chaplin's brother, Syd), comic strips, countless merchandise and even, in 1930, a waxwork at Madame Tussaud's. By the outbreak of the Second World War, Bruce Bairnsfather was appearing in lecture tours across Great Britain, the United States, and Canada and in music-hall variety acts while his cartoons were published in publications such as *The Graphic*, *Life*, *The New Yorker* and *Tatler*. *Old Bill Does It Again!*, a collection of 'Old Bill' cartoons, was published in 1940, followed by *Old Bill & Son* (1940). In 1942, he was appointed Official Cartoonist to the American forces in Europe, contributing to *Stars and Stripes* and *Yank* and drawing cartoons at American bases and on the noses of aircraft.

The present cartoon, published on Christmas Day 1940 in *Tatler*, is likely inspired by the Allied military campaign in Egypt and Libya, which had begun on 9 December 1940, codenamed Operation Compass.



49

OLD BILL GOES EAST

SHALL I PUT SOME NICE RICH BROWN GRAVY ON IT BILL?

Signed and inscribed 'Xmas 1940 (Tatler)'

Watercolour and ink with bodycolour

13 ½ x 10 ½ INCHES

Illustrated: *Tatler*, 25 December 1940, page 515

LARRY

Terence Parkes (1927-2003), known as 'Larry'

Larry was the cartoonist's cartoonist, highly respected by his peers for his consistently funny work, and cherished by them for his affability. In the autobiographical *Larry on Larry, My Life in Cartoons* (1994), he wrote, 'I seem to have the reputation for a being a beer-swigging Brummie cartoonist', and while each particular of that statement may have been true, its overall spirit suggests an essential modesty. He even expressed some reservations about the increasing seriousness with which cartooning was being taken, and yet was steeped in the history of his profession and, more widely, in the history of art.

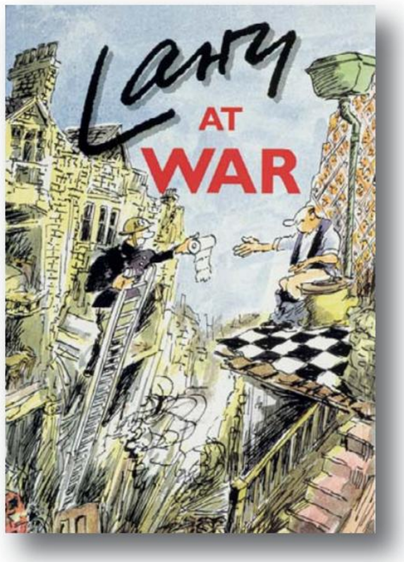
This combination of the easygoing and the erudite informed much of his work, in content and draughtsmanship, and he will long be remembered for both his frequent depiction of an Everyman figure, 'Larry's man', and his parodies of famous works of art.

For a biography of Larry, please refer to *The Illustrators*, 2014, page 226.

50
COMBINED OPERATIONS
Signed
Ink and watercolour
8 x 9 INCHES

LARRY ON BRUCE BAIRNSFATHER

Larry's parodies of famous works of art – such as Courbet's *La rencontre*, Rembrandt's *The Night Watch*, and perhaps most notably of the sculptures of Rodin – were a key feature of what made the 'cartoonist's cartoonist' so popular. The range of artworks that he satirised, across genres, periods and countries, indicate the extent to which Larry immersed himself in the history of art and his knowledge of the subject. The First and Second World Wars were also subjects of great interest to Larry and provided him with a wealth of material for his cartoons, publishing a compilation of war-themed cartoons, *Larry at War*, in 1995. It should come as no surprise therefore that the work of Bruce Bairnsfather provided inspiration to him, being perfectly positioned at the point at which Larry's great interests of war and art converged.



51

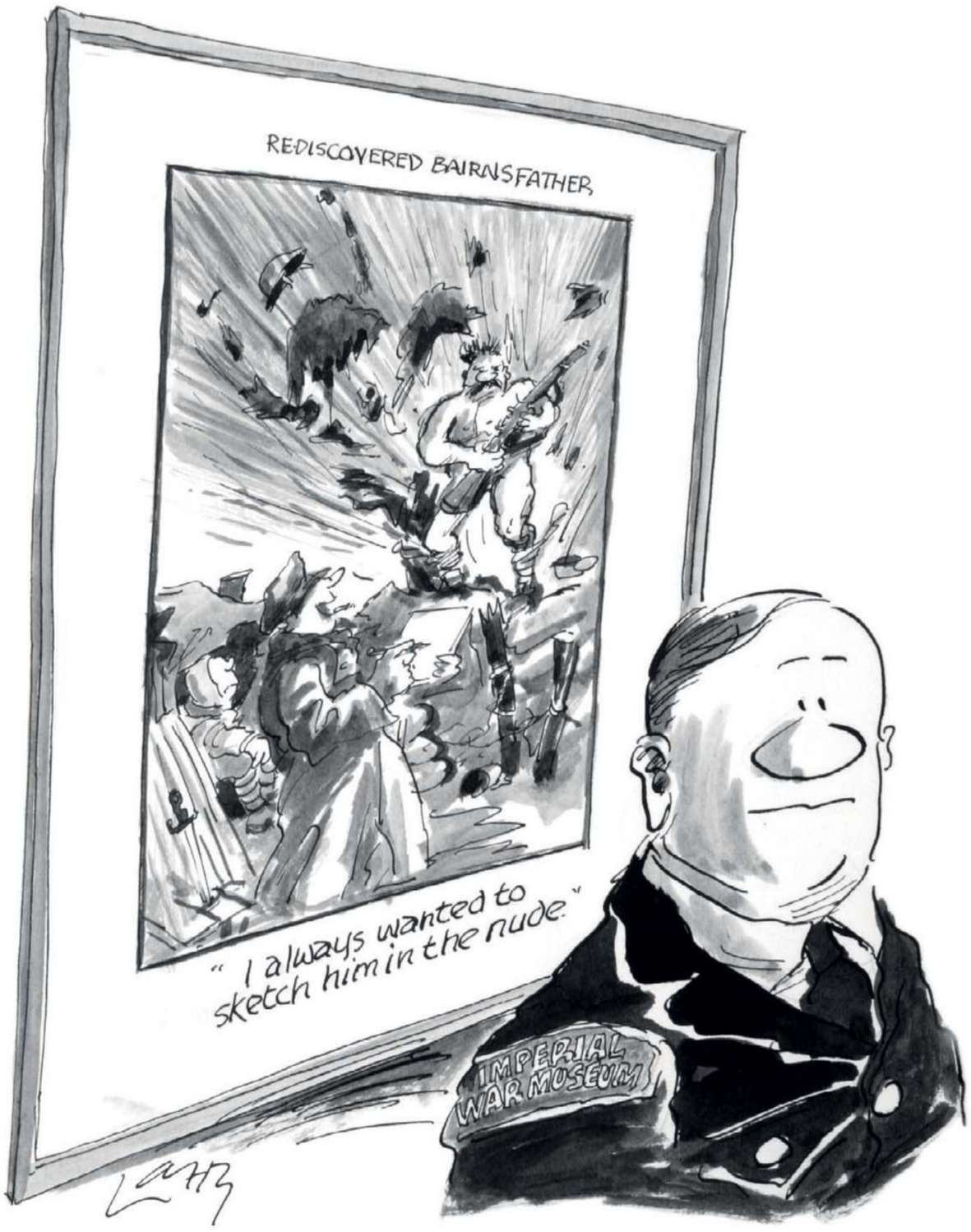
THE CHRISTMAS FOOTBALL MATCH, 1914

Signed and inscribed with title

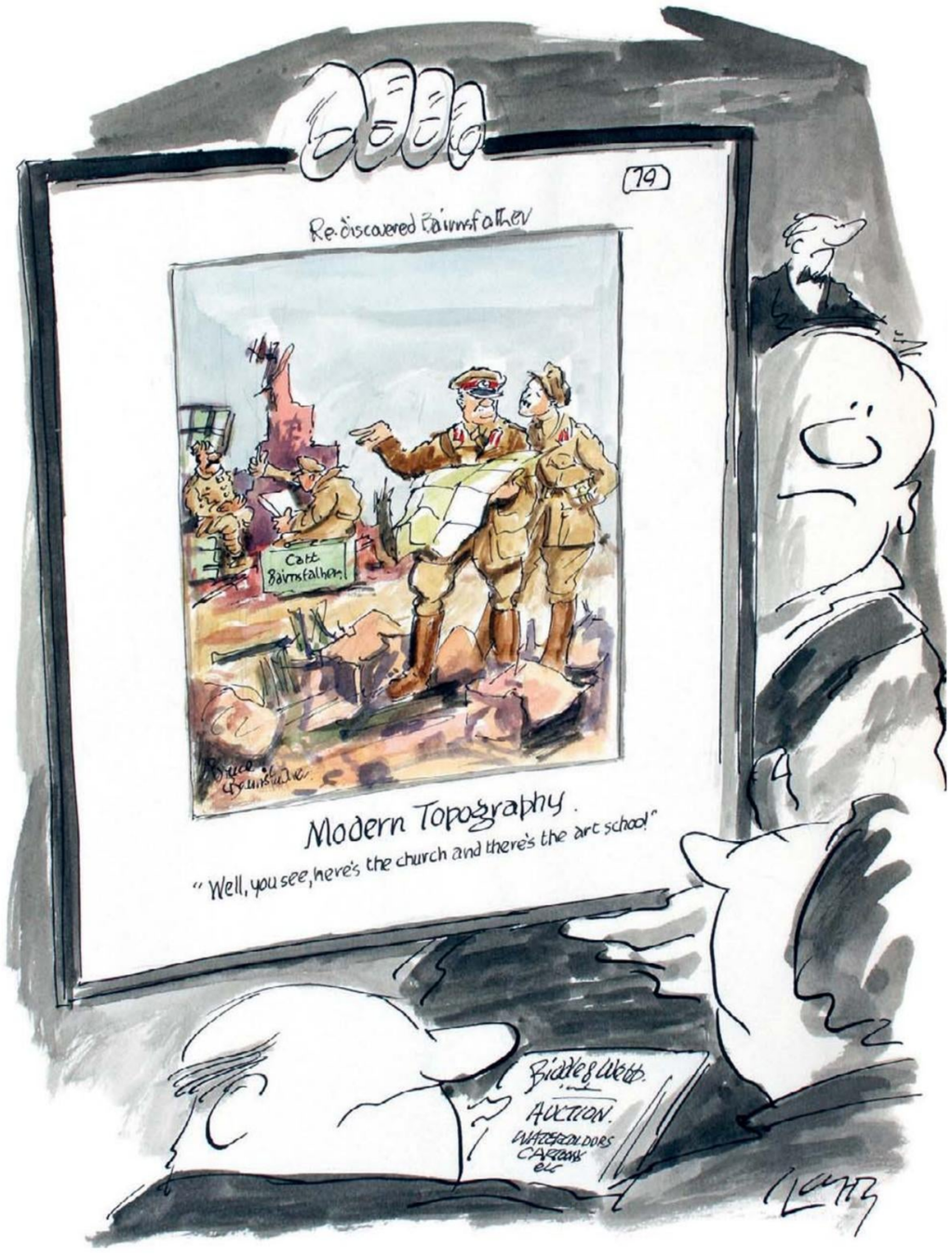
Ink and monochrome watercolour

14 x 9 INCHES

Exhibited: 'Larry – Drawn at the World Cup!', Chris Beetles Gallery, London, June 1998; 'Comedy and Commentary', Mottisfont, January-April 2020



52
I ALWAYS WANTED TO SKETCH HIM IN THE NUDE
Signed
Ink and watercolour
9 x 7 ¼ INCHES

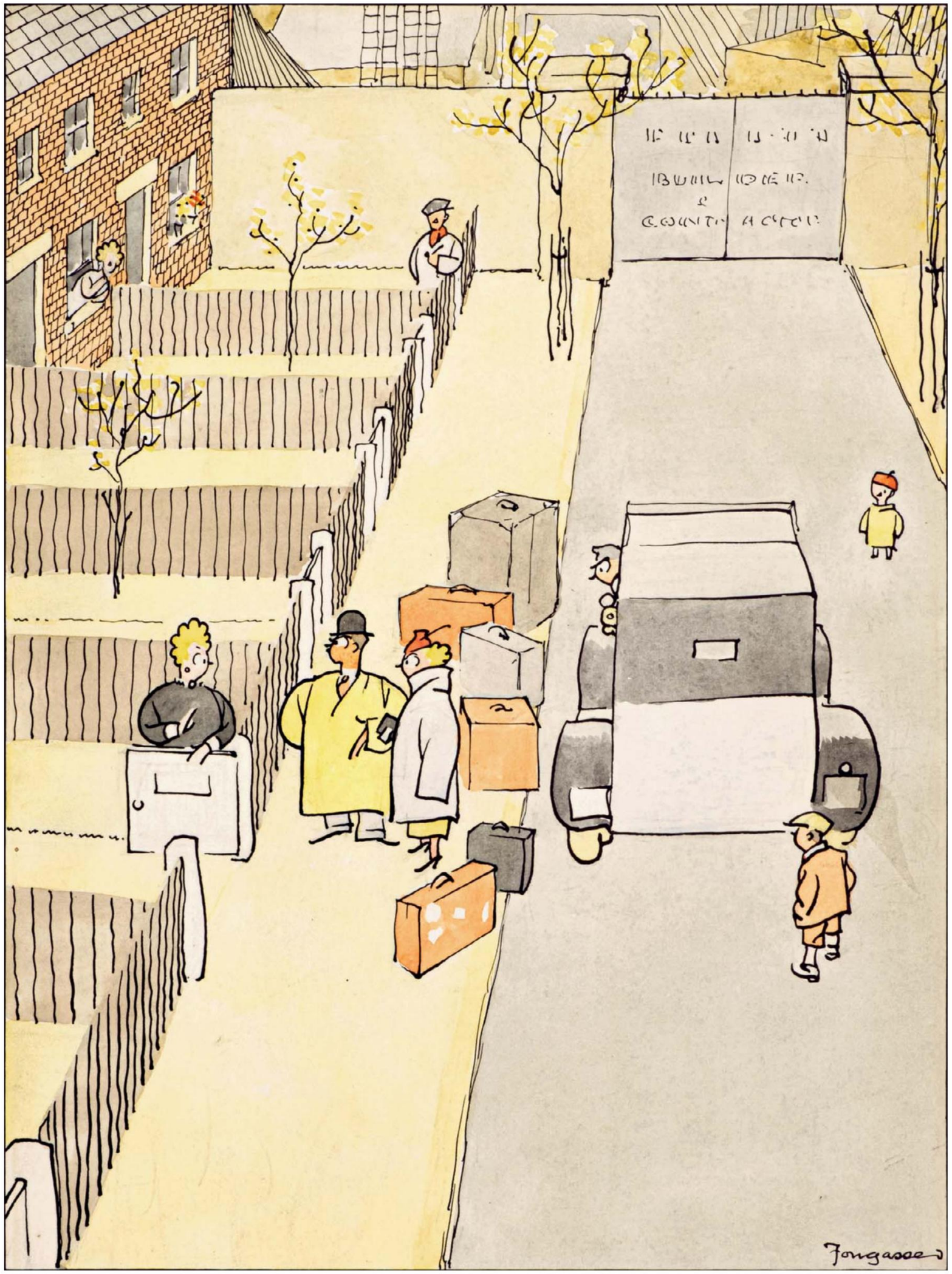


53
MODERN TOPOGRAPHY
Signed
Ink and watercolour
10 x 7 ½ INCHES

54 (above)
OUT OF BOUNDS
Signed
Ink with watercolour
8 x 10 INCHES

55 (above right)
DUTCH COURAGE
Signed
Ink with watercolour
10 x 6 ½ INCHES

56 (right)
'OLD IT ALF, I THINK HE'S ONE OF OURS
Signed
Ink and watercolour
8 x 9 ½ INCHES



FOUGASSE

Cyril Kenneth Bird, CBE (1887-1965), known as 'Fougasse'

As cartoonist, art editor and editor, Kenneth Bird transformed the style of *Punch*. His own contributions pared down human activity with such economy as to suggest the essence of modern life. This approach also had a significant influence on advertising, as in the emphasis on the elegant streamlining of Austin Reed's 'New Tailoring'.

For a biography of Fougasse, please refer to *The Illustrators*, 2009, page 77

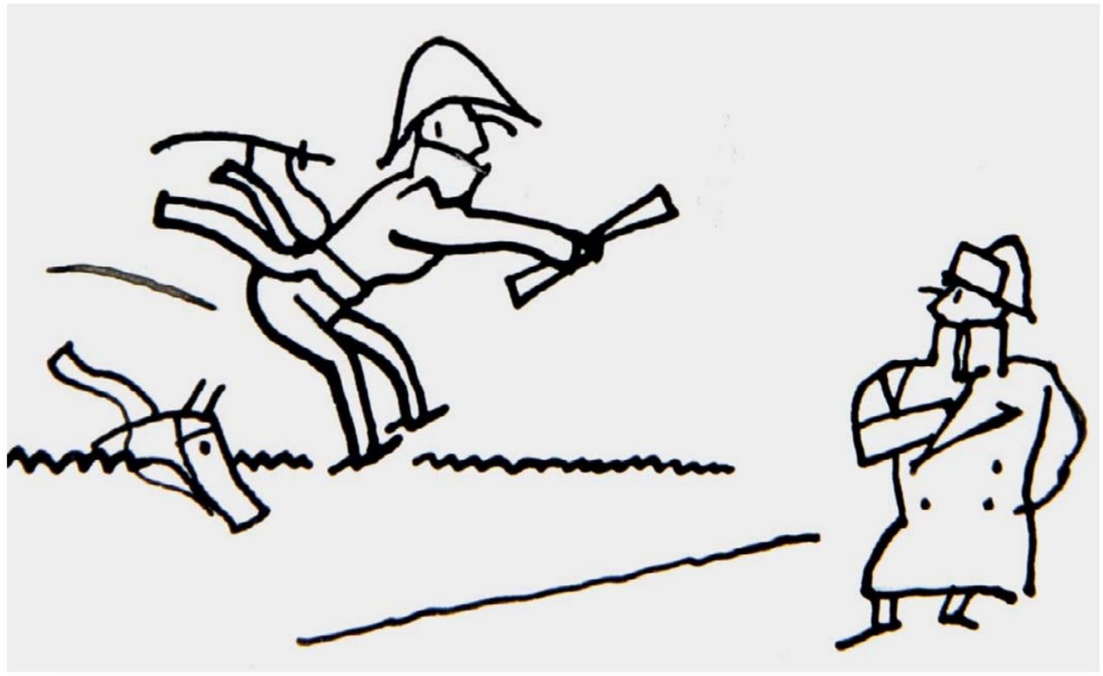
57

WELL, I'M SORRY IF YOU GOT THE IMPRESSION THAT THESE ROOMS ACTUALLY OVERLOOKED THE CORONATION CEREMONY ITSELF, BUT I THINK YOU REALLY MUST HAVE SLIGHTLY MISUNDERSTOOD MY LETTER

Signed and inscribed with title
Ink and watercolour
14 ½ x 9 ¾ INCHES
Illustrated: *Punch Coronation Number*, 28 April 1937

Published as part of *Punch's Coronation Number* on 28 April 1937.

This special edition of *Punch* was released to celebrated the coronation of George VI and Elizabeth on 12 May 1937.



58

CAST IRON DUKE

Ink; 2 × 3 INCHES

Illustrated: *Punch*, 3 May 1961, page 667

Idols fall, traditions crumble, legends decompose horribly. The headmaster of Eton now tells us that what Wellington really said about the playing-fields and Waterloo was that he learned his spirit of adventure jumping over the ditch at the bottom of the school matron's garden. All we want now is to hear that when he said 'Up, guards, and at 'em', he was offering a highly impracticable answer to Queen Victoria's question about how to get the sparrows out of the Crystal Palace.

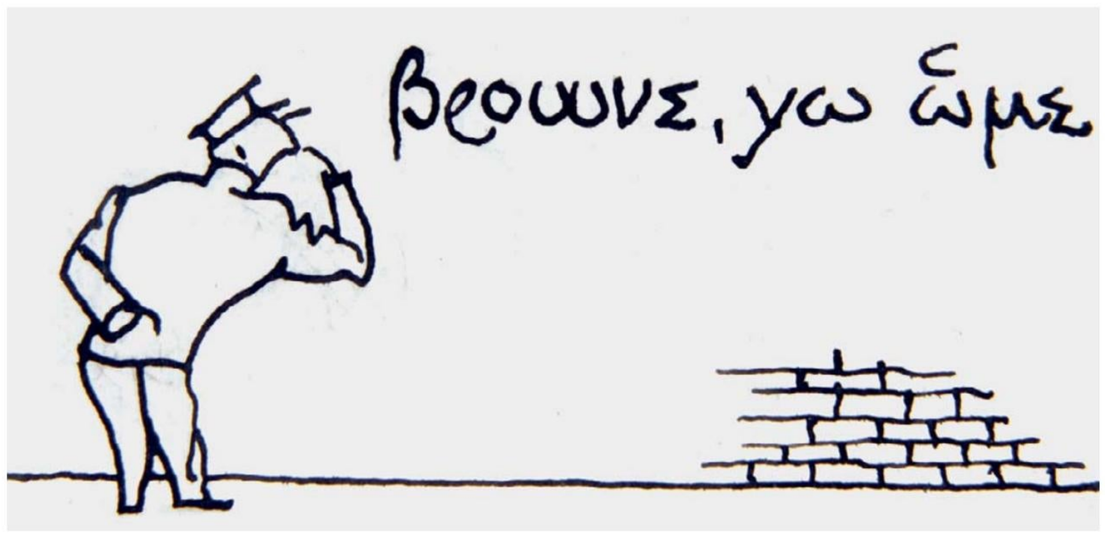
59

VIEW FROM WHITEHALL PLACE

Ink; 2 × 3 INCHES

Illustrated: *Punch*, 2 February 1955, page 161

An informed public is an integer of democracy, as many a by-election candidate wishes he had thought of saying, and the Minister of Agriculture and Fisheries, in last month's press release to farmers, showed himself well aware of it: 'Weather. The first half of the month has been cold, and frosts frequent and widespread. There were heavy snowfalls in most districts, particularly in the south-west where many roads were impassable. A thaw brought some flooding, but temperatures fell again with further snow. There was some fog around towns'.



60

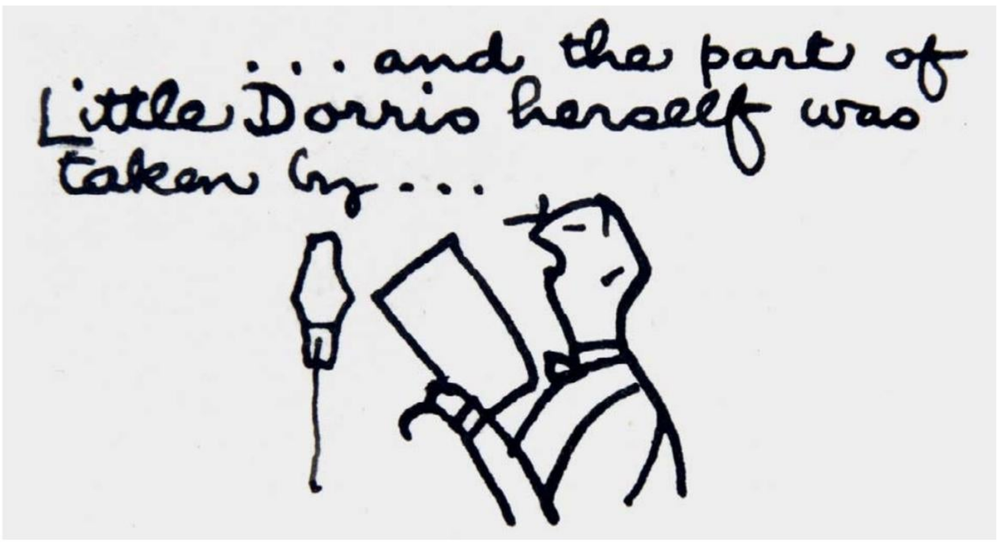
LOST IN TRANSLATION

Ink

2 × 3 ¼ INCHES

Illustrated: *Punch*, 19 February 1958, page 249

The new Chief Constable of Cyprus is to be Mr John Browne of Nottingham, who 'has no experience of colonial police work and can speak neither Greek nor Turkish'. The Colonial Secretary, defending the appointment in the commons, described him as 'Suitable in all respects'.



61

NOW FOR PICKWICK'S PAPER

Ink

2 × 3 INCHES

Illustrated: *Punch* 15 September 1954, page 329

When an excerpt from 'Oliver Twist' formed part of a recent television programme the Lime Grove caption-writers described the room in which the action took place as 'Bill Syke's'. Slips of this kind in Sir George Barn's department could soon antagonize Dicken's admirers.

ALFRED BESTALL

Alfred Edmeades Bestall, MBE (1892-1986)

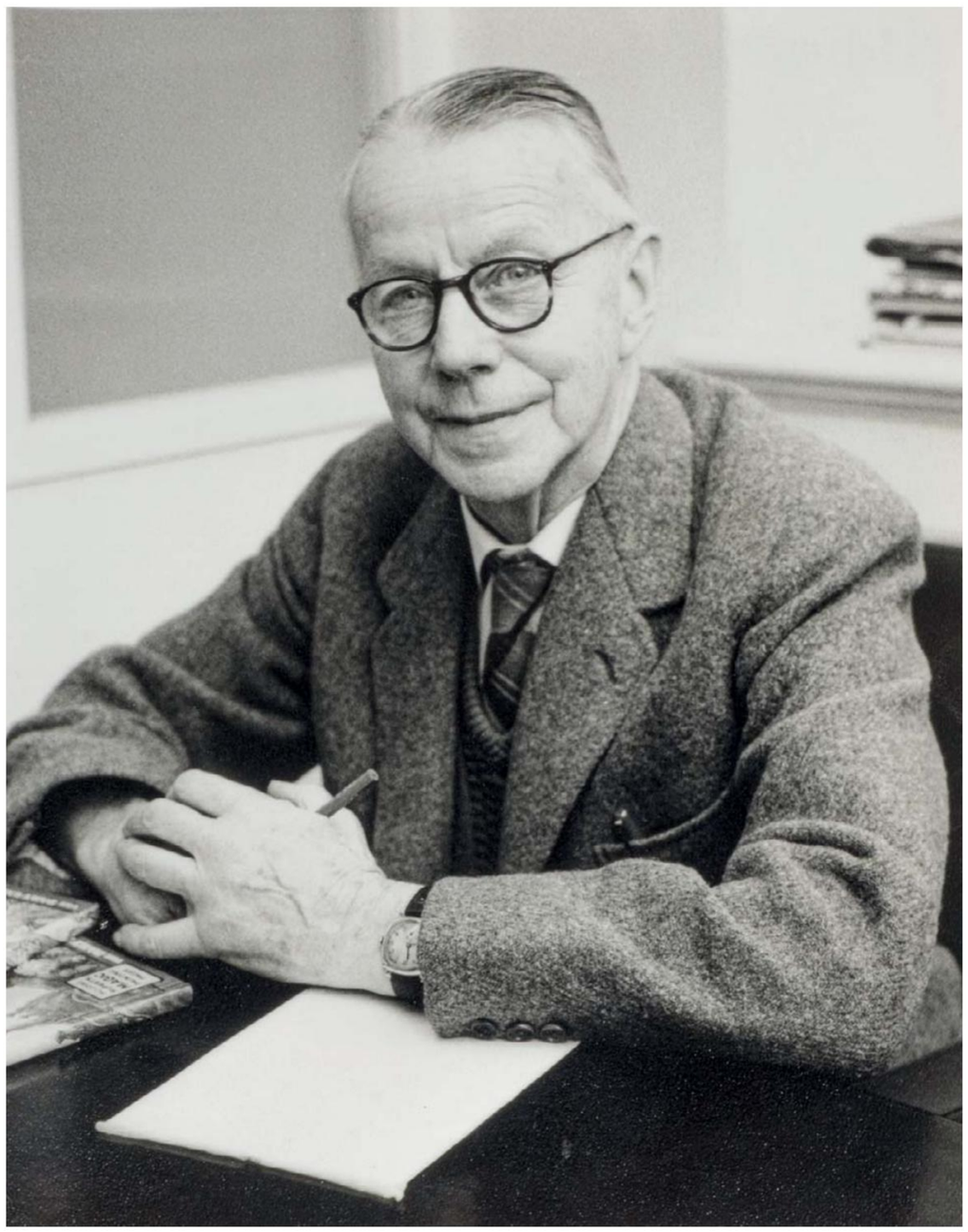
Alfred Bestall was already an experienced cartoonist and illustrator when, in 1935, he succeeded Tourtel as author and illustrator of Rupert Bear. A fine landscape painter, he injected a greater realism and strong sense of place into the narratives, making the element of fantasy seem all the more convincing. He was at his most impressive in the work that he produced for the covers and endpapers of the Annuals.

The son of pioneer Methodist missionaries, Alfred Bestall was born in Mandalay, Burma, on 14 December 1892. He was educated at Rydal Mount School, Colwyn Bay (1904-11), and won a scholarship to the Birmingham Central School of Art (1912-14). However, the First World War interrupted his studies, and he served in Flanders in the 35th (Bantam) Division. He then attended the Central School of Art, London (1919-22), and began to contribute to a large number of books and periodicals, including *Punch* and *Tatler*. He also produced images for postcards and posters, and painted in oil.

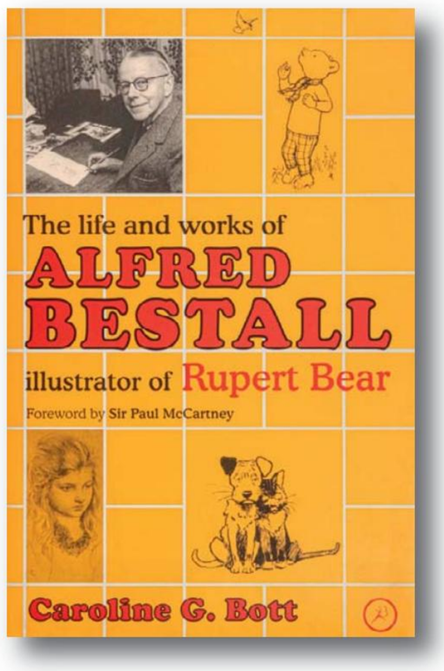
Replacing Tourtel in 1935, Bestall worked for 30 years as full-time writer and illustrator of Rupert, and continued to contribute to the Annuals until he was ninety-three. The elaborate exercises in paper folding that he introduced into the Annuals led to his election as President of the British Origami Society.

For many years, Bestall lived in Surbiton and holidayed in North Wales, buying a cottage in Bedgellert in 1956. He died at Wern Manor Nursing Home, Porthmadog, on 15 January 1986. He had received an MBE in 1985.

Bestall's goddaughter and biogapher, Caroline Bott has built up a permanent exhibition of his work at her home at Milford, Surrey (which is open by appointment). She and her husband have promised the Bestall archive to the Bodleian Library, Oxford.



Alfred Bestall



The life and works of Alfred Bestall illustrator of Rupert Bear, by Caroline Bott was published by Bloomsbury in 2003. Copies are available to purchase in the gallery.

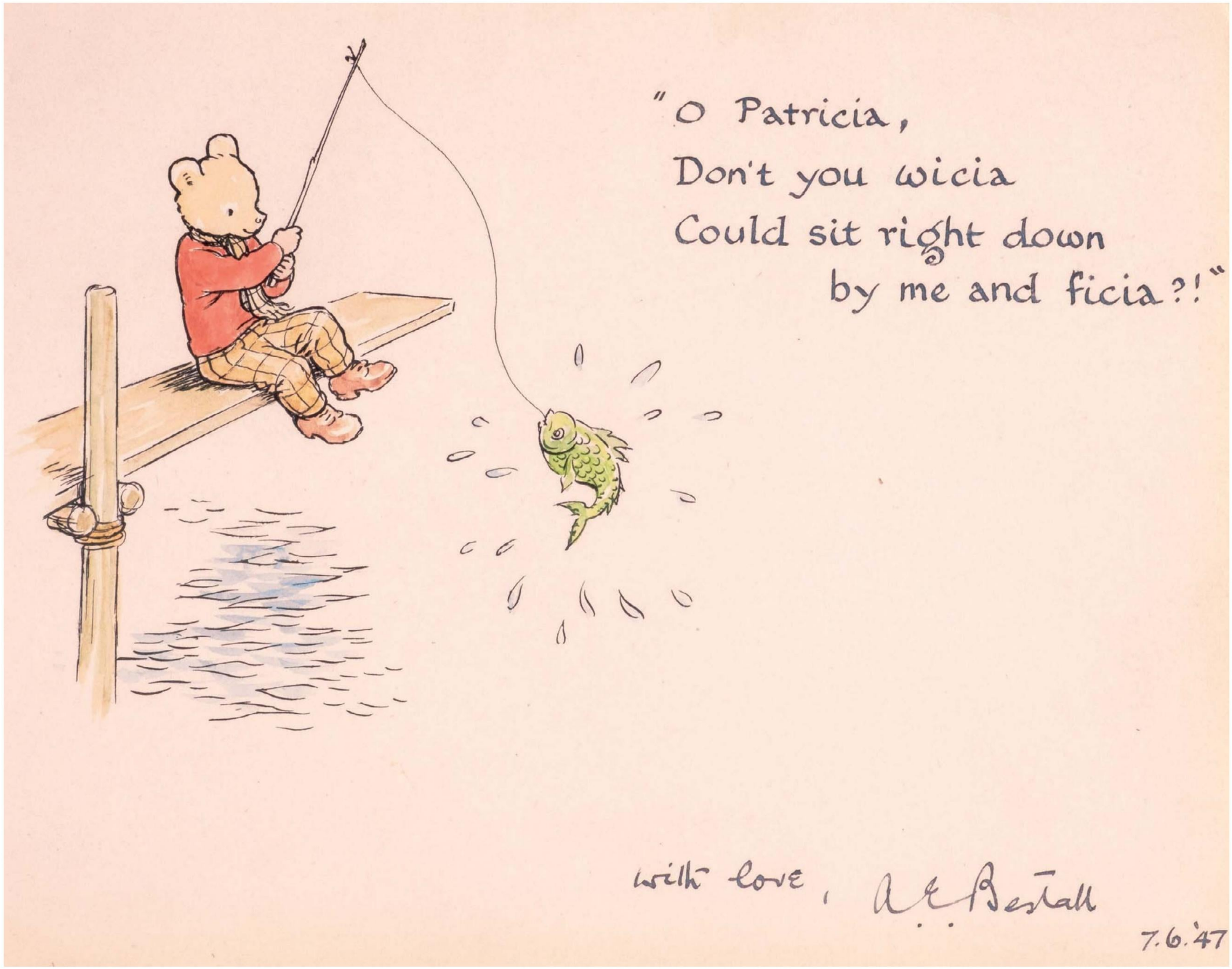
62

RUPERT BEAR FISHING

Signed, inscribed 'O Patricia,
Don't you wicia
Could sit right down
by me
and ficia?!', 'with love', and dated 7.6.'47

Ink and watercolour

6 x 7 ¼ INCHES


"O Patricia,
Don't you wicia
Could sit right down
by me and ficia?!"
With love, A.E. Bestall
7.6.'47

JAMES THURBER

James Grover Thurber (1894-1961)

One of the foremost and most celebrated American humourists of the twentieth century, James Thurber rose to prominence as a writer and cartoonist in the early years of *The New Yorker*. The simple line of his cartoons, often portraying a wife's frustration with their meek husband, became an iconic feature of *The New Yorker*, and with the humour and wit of his writings in stories such as *The Secret Life of Walter Mitty* and *The Dog That Bit People*, James Thurber developed into a distinguished author, playwright and one of the greatest of the modern American storytellers.

James Grover Thurber was born on 8 December 1894 in Columbus, Ohio, to Charles Leander Thurber and Mary Agnes (neé Fisher). He was the middle child with an older brother, William, and a younger brother, Robert. During Thurber's childhood, the family was forced to move often on account of his father's frequent job changes as a civil clerk. When James Thurber was seven years old, the family was living near Washington D.C. while Charles Thurber was working as a secretary for a congressman. While playing in the garden with his two brothers, James Thurber was accidently shot with a toy arrow, permanently blinding him in his left eye. The eye was replaced with a prosthetic and he would be plagued with issues with sight in his remaining eye for the rest of his life. Shortly thereafter, the family returned to Columbus and James Thurber attended Sullivant Elementary and Douglas Junior High School, before graduating from East High School in 1913. He attended Ohio State University from 1913 to 1918, where he wrote for the college paper, *The Lantern*, and was editor-in-chief of the magazine *The Sun Dial*. He left OSU without a degree as his partial blindness prevented him from completing a Reserve Officers' Training Corps program required for graduation.

After college, James Thurber worked variously as a clerk in Washington D.C. and at the American Embassy in Paris, before returning to Columbus in 1930 as a reporter for *The Columbus Dispatch.* During this time back in Columbus, he met his first wife, Althea Adams, and they were married in 1922. In 1925, the couple moved to Paris, where Thurber worked on the Paris edition of the *Chicago Tribune*. They returned to the US the following year, moving to New York where Thurber took up a role as a reporter for the *Evening Post*. While in New York, the author E B White, with whom Thurber would collaborate on this first book, *Is Sex Necessary?* (1929), introduced him to Harold Ross, editor of *The New Yorker*, which had begun in 1927. Thurber joined the editorial staff of *The New Yorker* in 1929 as a writer and, from 1931 began drawing cartoons too. Though he left *The New Yorker*'s staff in 1935, he would continue to contribute drawings and cartoons for years despite his deteriorating eyesight. Some of his most famous tales and cartoons includes 'The Night the Ghost Got In,' 'The Dog That Bit People,' and 'The Unicorn in the Garden.' A great dog-lover, Thurber's drawings regularly featured dogs and these became some of his most beloved images.

In 1939, he published what is regarded as one of his most famous works, the short story, *The Secret Life of Walter Mitty*. In 1947, it was adapted into a movie starring Danny Kaye, Virginia Mayo and Boris Karloff (it would later be remade in 2013), and is considered today as one of the greatest short stories of the twentieth century. In 1940, along with a friend from college, James Thurber wrote a stage play called *The Male Animal*. The show became a Broadway hit and in 1942 was adapted into a movie starring Henry Fonda and Olivia de Havilland. In 1945, he wrote *The Thurber Carnival,* which was adapted into a play, in 1960. Thurber portrayed himself in 88 performances and won a Tony award for the adapted script.

Though the final twenty years of his life featured consistent professional success – he wrote over a dozen more books, such as *My World and Welcome To It* (1942), *Many Moons* (1943), *Further Fables for Our Time* (1956) and *The Years with Ross* (1959) – they were marked by his rapidly diminishing eyesight. Thurber used a magnifying device and large sheets of paper to continue drawing cartoons until, in 1951, his almost total blindness forced him to stop completely. His later writings were all conceived in his head and then dictated. In 1961, he suffered a blood clot on his brain and despite a successful surgery, he died due to complications from pneumonia on 2 November 1961. He was survived by his second wife, Helen (neé Wismer), whom he had married in 1935, shortly after his divorce from Althea. He had one daughter, Rosemary Thurber, from his first marriage.

63

I MUST BE GETTING INTERESTED IN POLITICS.
I DREAMED OF THE WASHINGTON MONUMENT LAST NIGHT

Signed and inscribed with title

Pencil

9 x 11 ½ INCHES

Illustrated: Preliminary drawing for *The New Yorker*

DAVID LOW

Sir David Alexander Cecil Low (1891-1963)

David Low was considered the most outstanding British political cartoonist of his generation. Able to capture recognisable likenesses with great economy, he produced the definitive image of a number of leading figures of the day. And he did so with a subtle combination of ridicule and insight, rather than exaggeration and condemnation. A key feature of his approach was the use of such symbols as the strong but stubborn TUC carthorse and the reactionary Englishman, Colonel Blimp.

For a biography of Sir David Low, please refer to *The Illustrators*, 2022, page 110.

65 (opposite)

'FROGMAN SENSATION. – LATEST'

IF THE LABOUR PARTY STILL REFUSES TO AFFILIATE THE BRITISH COMMUNISTS THE RUSSIANS WILL CONCLUDE OFFICIALLY THAT THE FROGMAN WHO WROTE A DIRTY WORD ON THE KEEL OF THEIR BATTLESHIP WAS GAITSKELL ALL THE TIME – LOW'S SPY

Signed and inscribed with title

Dated '15th May 1956' on reverse

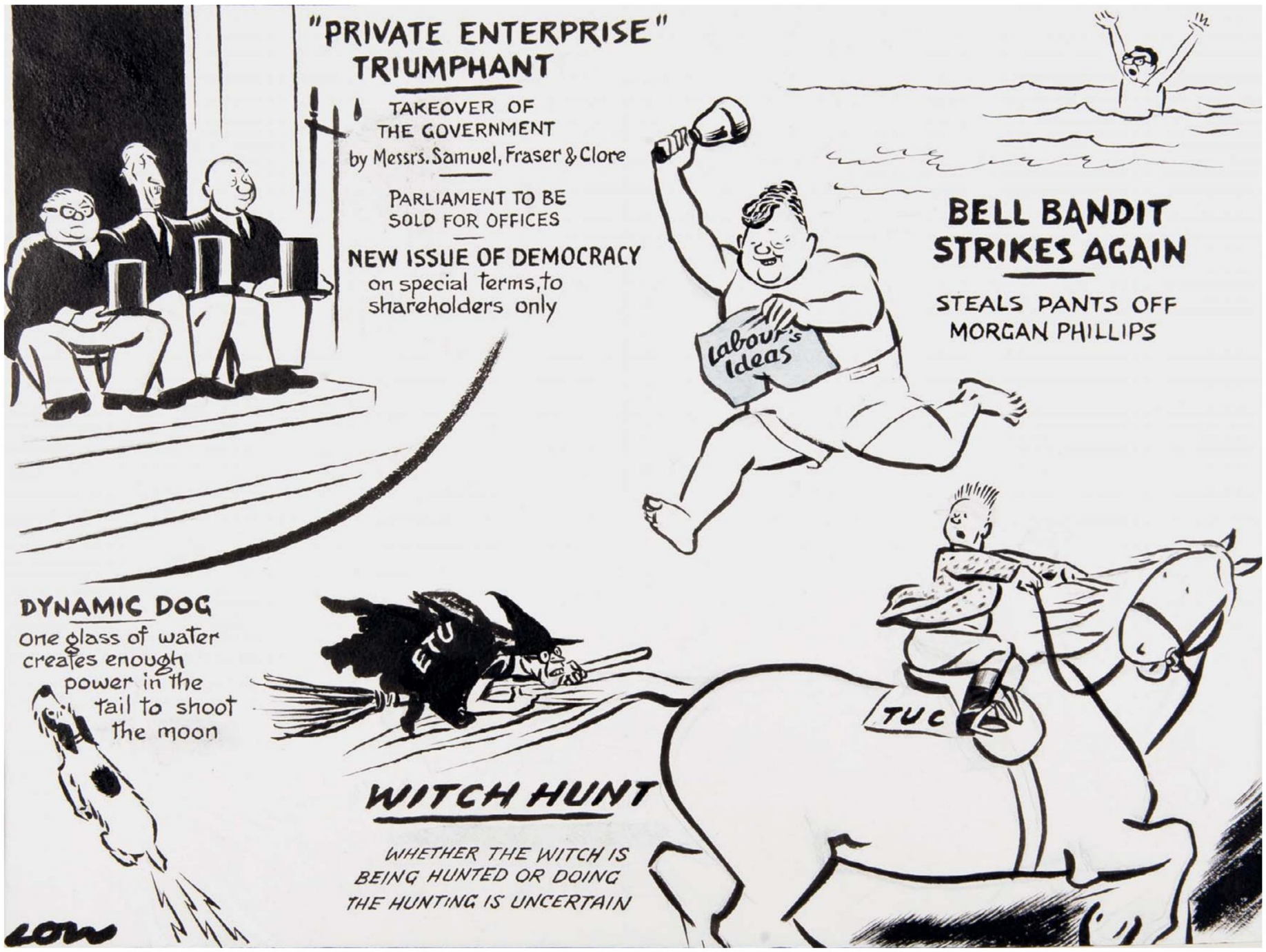
Ink and watercolour

12 ¾ x 19 INCHES

Provenance: The Jeffrey Archer Political Cartoon Collection

Illustrated: *Manchester Guardian*, 15 May 1956

Exhibited: 'Images of Power: from the Jeffrey Archer Cartoon Collection', Monnow Valley Arts, September-October 2011



MIXED BAG

'A Mixed Bag' was a regular cartoon series produced by Sir David Low for the *Manchester Guardian* between 1957 and 1959 rounding up the politics events of the week. This edition features a series of topic events, including the ongoing merger between Harrods and House of Fraser; the Electricians' Trade Union and the Trades Union Congress; and the trade union activist Morgan Phillips and Conservative politician Quintin Hogg.

64

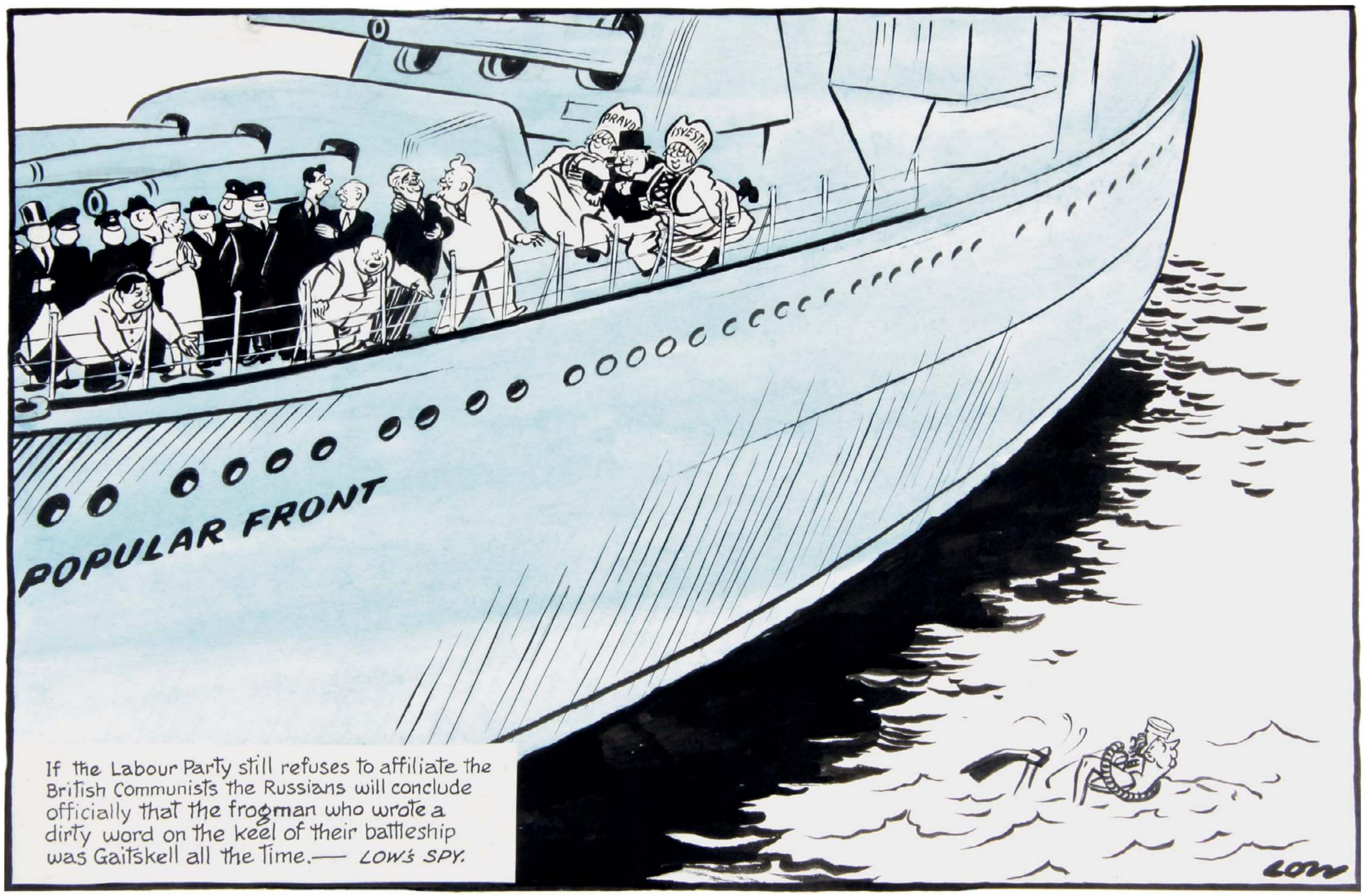
MIXED BAG

Signed and inscribed with title

Ink

13 ¼ x 18 INCHES

Illustrated: *Manchester Guardian*, 28 August 1959



FROGMAN SENSATION.— LATEST

'FROGMAN SENSATION. – LATEST'

In April 1956, in what was the first ever official visit by Soviet leadership to a western country, First Secretary of the Communist Party of the USSR Nikita Khrushchev and Chairman of the Council of People's Commissars Nikolai Bulganin arrived in Britain. The Soviet party arrived aboard the Russian warship *Ordzhonikidze*, docking in Portsmouth Harbour. The United States were said to be 'deeply concerned' that the Soviets would use the visit to strengthen their relationship with the British Labour Party, led by Hugh Gaitskell. However, the Soviets failed to see eye to eye with the Labour Party, announcing they found it easier to talk to Anthony Eden's Conservatives. The frosty meetings between the Communists and Labour culminated in Gaitskell refusing an official invitation to visit the USSR.

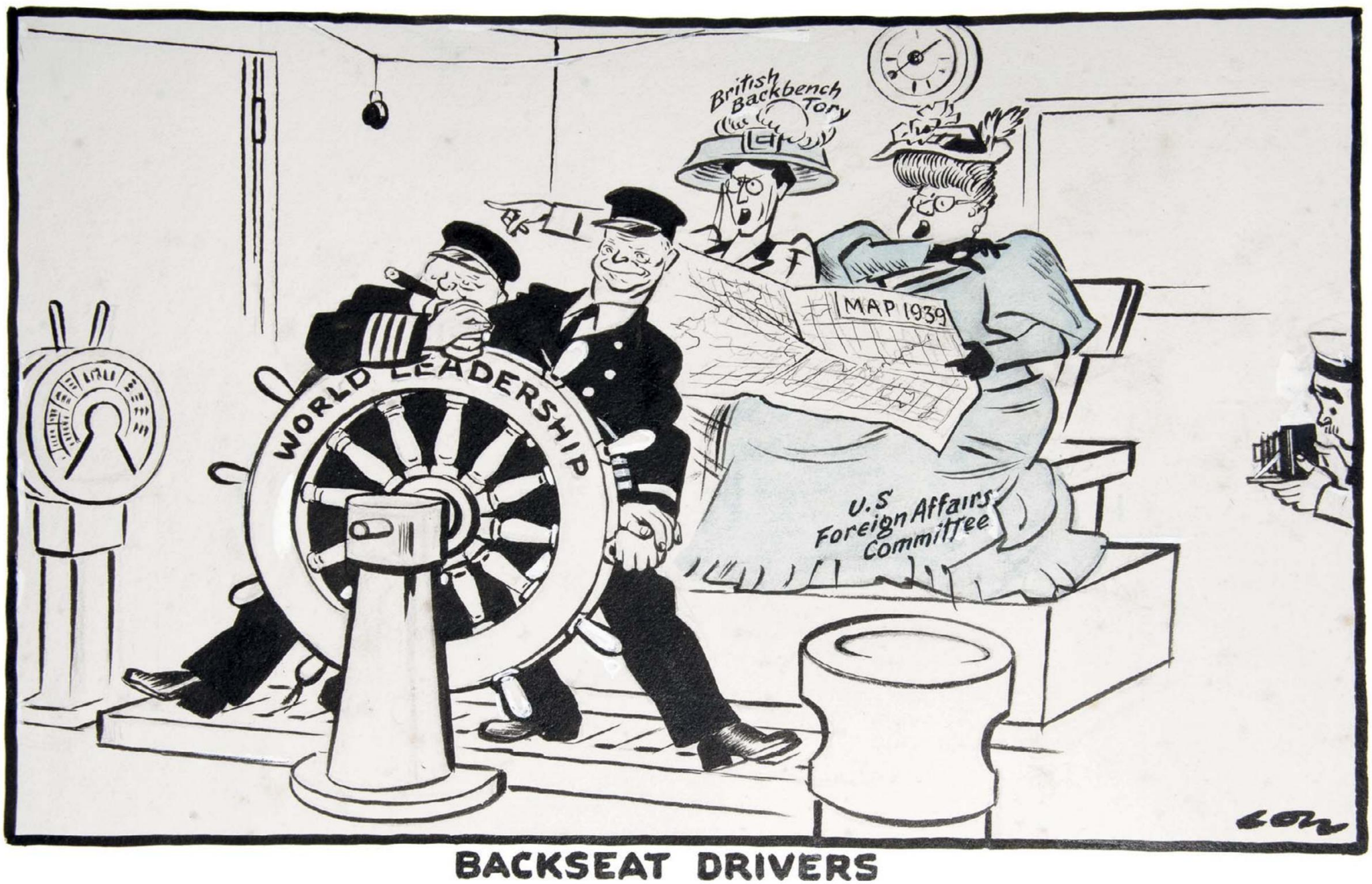
The incident that the visit is most remembered for however was a botched MI6 operation to examine the warship *Ordzhonikidze*. An MI6 diver, Lionel 'Buster' Crabb was sent to examine the hull of the ship and was never seen again; his body was never recovered. In 2007, a retired Russian sailor, Eduard Koltsov, claimed that he had killed Crabb.

BACKSEAT DRIVERS

In June 1954, Prime Minister Winston Churchill travelled to the United States to meet with President Dwight D Eisenhower. The visit was the fourth and final transatlantic trip that Churchill had made since January 1952. These meetings were largely to reaffirm the roles of Britain, France and the United States as global leaders in the post-Second World War era, and to discuss the use of nuclear weapons and the growing threat of Communism and the Soviet Union. On 29 June, it was announced that Churchill and Eisenhower had signed the 'Potomac Agreement', little more than an affirmation of the ongoing spirit of friendship and cooperation of Britain and the United States. There was a sense in the press on both sides of the Atlantic that this meeting, which was recorded on film, was little more than a propaganda exercise and that the real drivers of policy in Anglo-American relations were behind the scenes. In the present cartoon, published as Churchill's visit to Washington was coming to an end, a self-portrait of David Low appears to the side of the image, taking a snap of the 'photo op' of the two world leaders attempting to steer the same wheel at the same time, while their respective parties direct them from the back seat. The attire of the 'backseat drivers' is possibly an allusion to the musical, *Show Boat*, which had recently opened at the New York City Center. Based on Edna Ferber's 1926 novel, the musical followed the stories of performers and stagehands on a Mississippi show boat, *Cotton Blossom*. It had first appeared on Broadway in 1927 and in the West End the following year.

66

BACKSEAT DRIVERS
Signed and inscribed with title
Ink and watercolour with pencil
11 ½ x 16 ½ INCHES
Illustrated: *Manchester Guardian*, Friday 2 July 1954



BACKSEAT DRIVERS

PONT

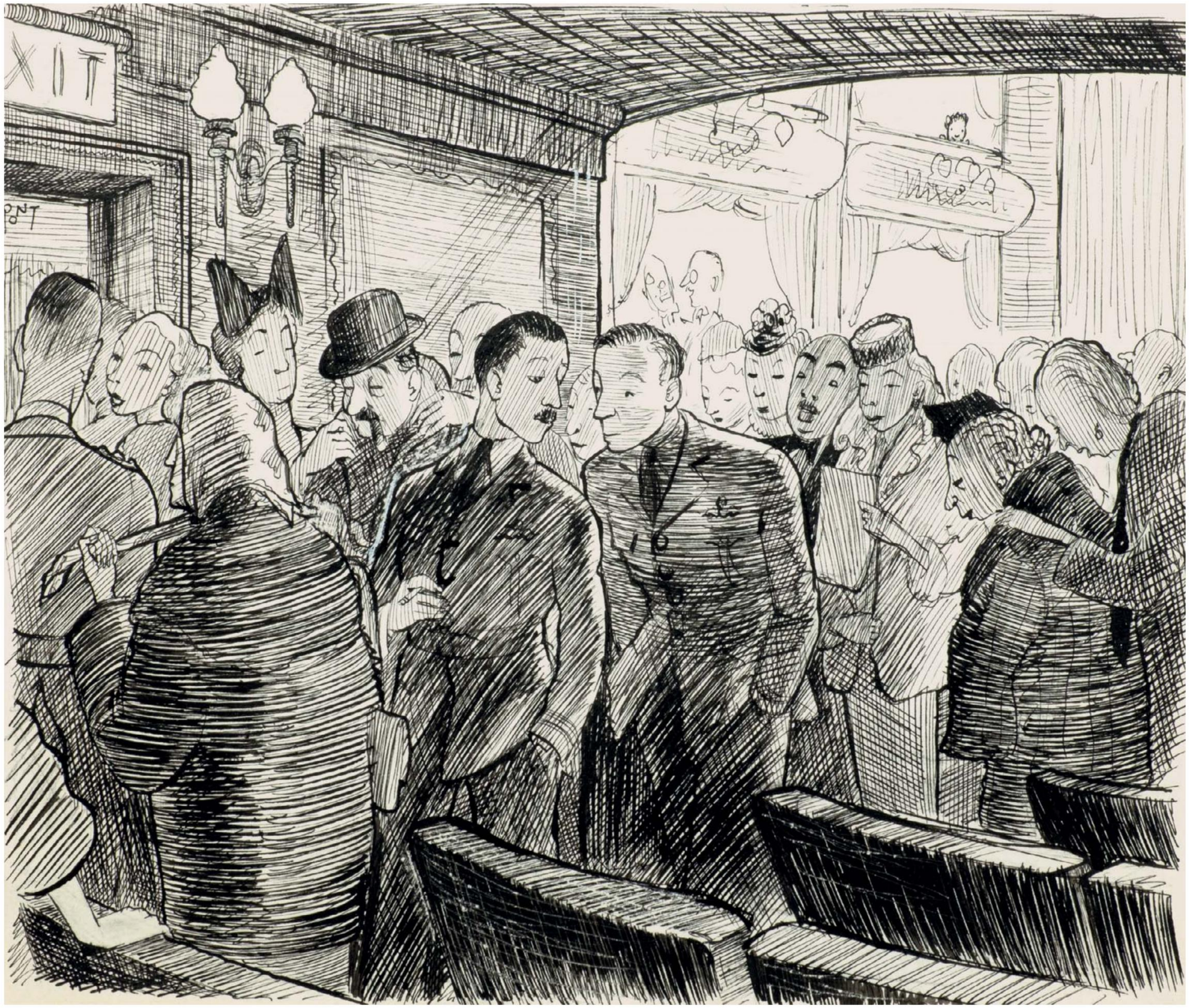
Graham Laidler, ARIBA (1908-1940), known as 'Pont'

Following in the *Punch* tradition of George Du Maurier and Frank Reynolds, Graham 'Pont' Laidler excelled at satirising the British middle classes. Before his premature death at the age of just 32, Laidler had established a reputation as one of the finest cartoonists of the twentieth century with his acute observations of 'the British Character'.

For a biography of Pont, please refer to *The Illustrators*, 2014, page 130.

67 (above right)
NOW THEN, NOW THEN. WE CAN'T HAVE ANY OF OUR WOMEN TRYING TO LOOK LIKE WOMEN
Signed and inscribed with title
Ink with watercolour
5 x 6 ½ INCHES
Provenance: Mrs Ann McMullan, a member of the artist's family

68 (right)
... 'THIS LOOKS TO ME LIKE "DEAD FACE" ANDERSON'S WORK,' GASPED DETECTIVE-INSPECTOR WATKINS, EYEING THE CORPSE IN THE BATH ...
Signed
Inscribed with title below mount
Ink
4 x 5 ¼ INCHES
Illustrated: *Punch*, 7 April 1938;
Pont, *The British Character. Studied and Revealed*, London: Collins, 1938, page 31



69

ARE THESE WAR-TIME REVUES ALL REMARKABLY ALIKE, OR DO WE KEEP ON GOING TO THE SAME SHOW BY MISTAKE?

Signed

Ink

8 ¼ x 9 ¾ INCHES

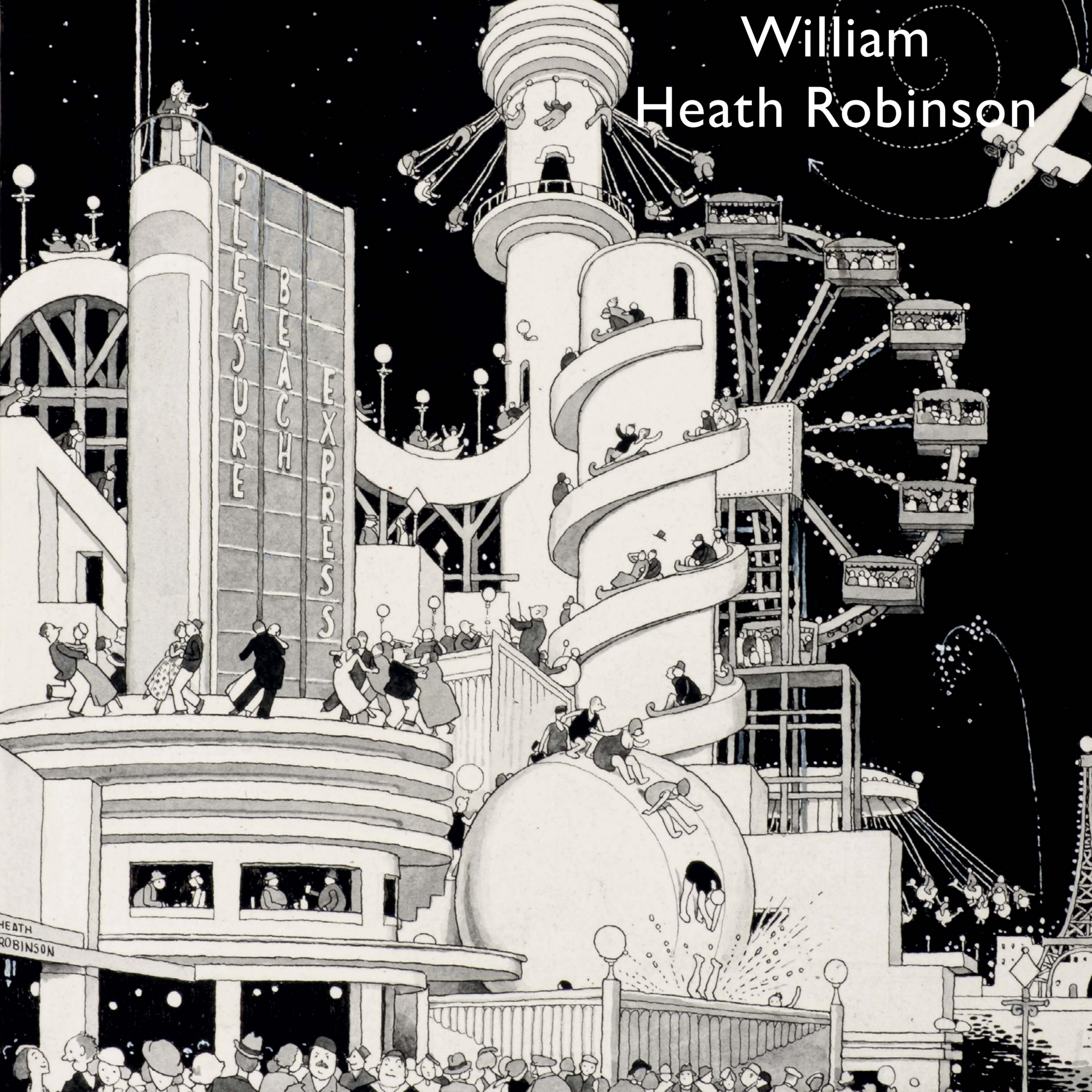
Illustrated: *Punch*, 21 February 1940, page 204;
Pont, *The British Carry On. A Collection of Wartime Drawings*, London: Collins, 1940

70

POPULAR MISCONCEPTIONS
LIFE UP IN TOWN
Signed
Ink
7 ¼ x 9 INCHES
Illustrated: *Punch*, 2 August 1939, page 126

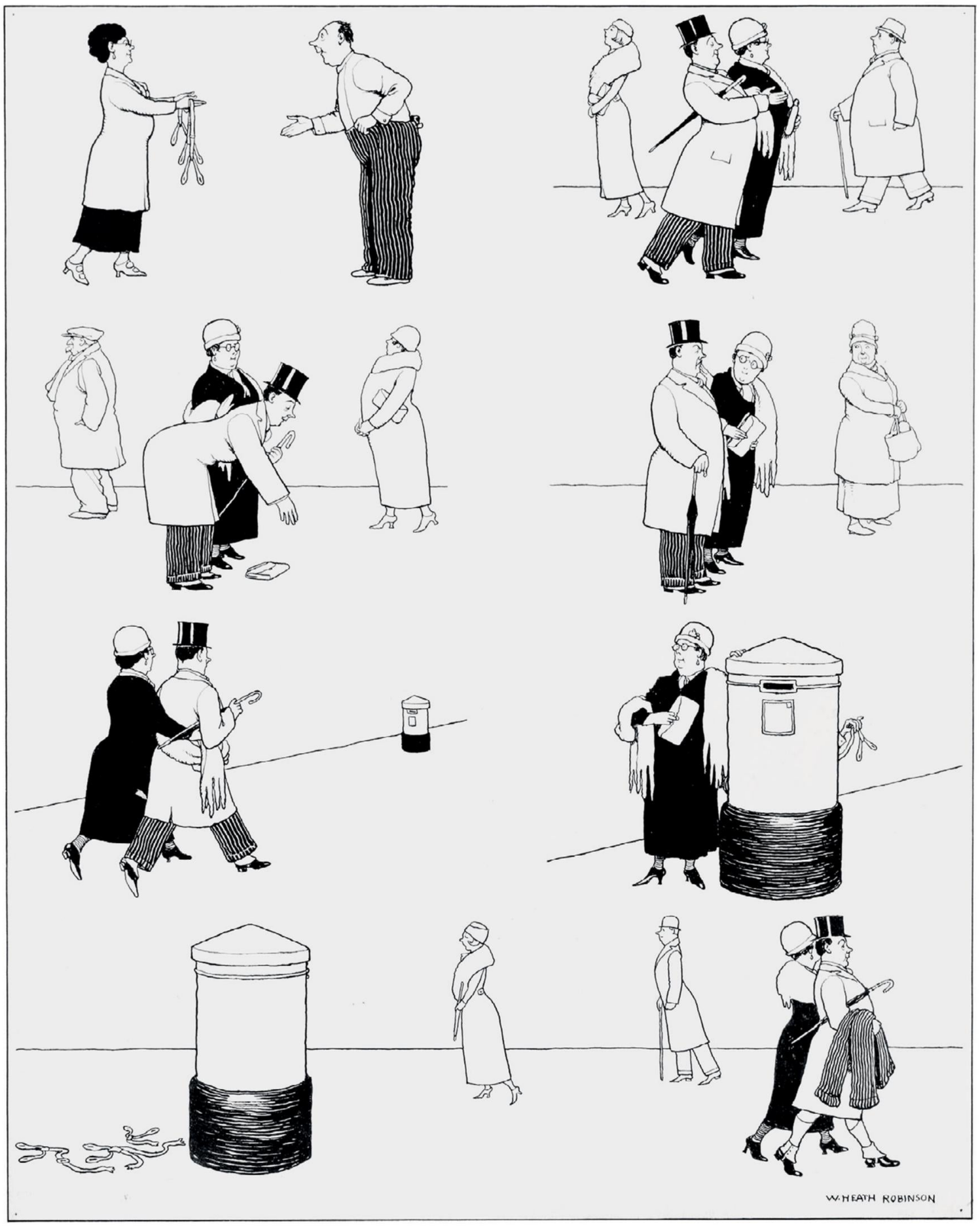
71
CYNTHIA HERE'S JUST CRAZY
ABOUT HER SWIM!
Signed
Ink
8 x 7 INCHES

William Heath Robinson



5

WILLIAM HEATH ROBINSON



WILLIAM HEATH ROBINSON

William Heath Robinson (1872-1944)

Heath Robinson is a household name, and a byword for a design or construction that is 'ingeniously or ridiculously over-complicated' (as defined by *The New Oxford Dictionary of English*, 1998, page 848). Yet, he was also a highly distinctive and versatile illustrator, whose work could touch at one extreme the romantic watercolours of a Dulac or Rackham, at another the sinister grotesqueries of a Peake, and at yet another the eccentricities of an Emett.

For a biography of William Heath Robinson, please refer to *The Illustrators*, 2018, page 22.

Essays on various aspects of Heath Robinson's achievements have appeared in previous editions of *The Illustrators*: on his illustrations to Rabelais in 1996, pages 112-113; on the relationship of his illustrations to those of Arthur Rackham in 1997, pages 124-125; on his illustrations to *The Arabian Nights Entertainments* in 1999, pages 73-74; and on one of his illustrations to *Twelfth Night* in 2000, pages 17-18.

72

THE HOMEMADE CHRISTMAS PRESENT

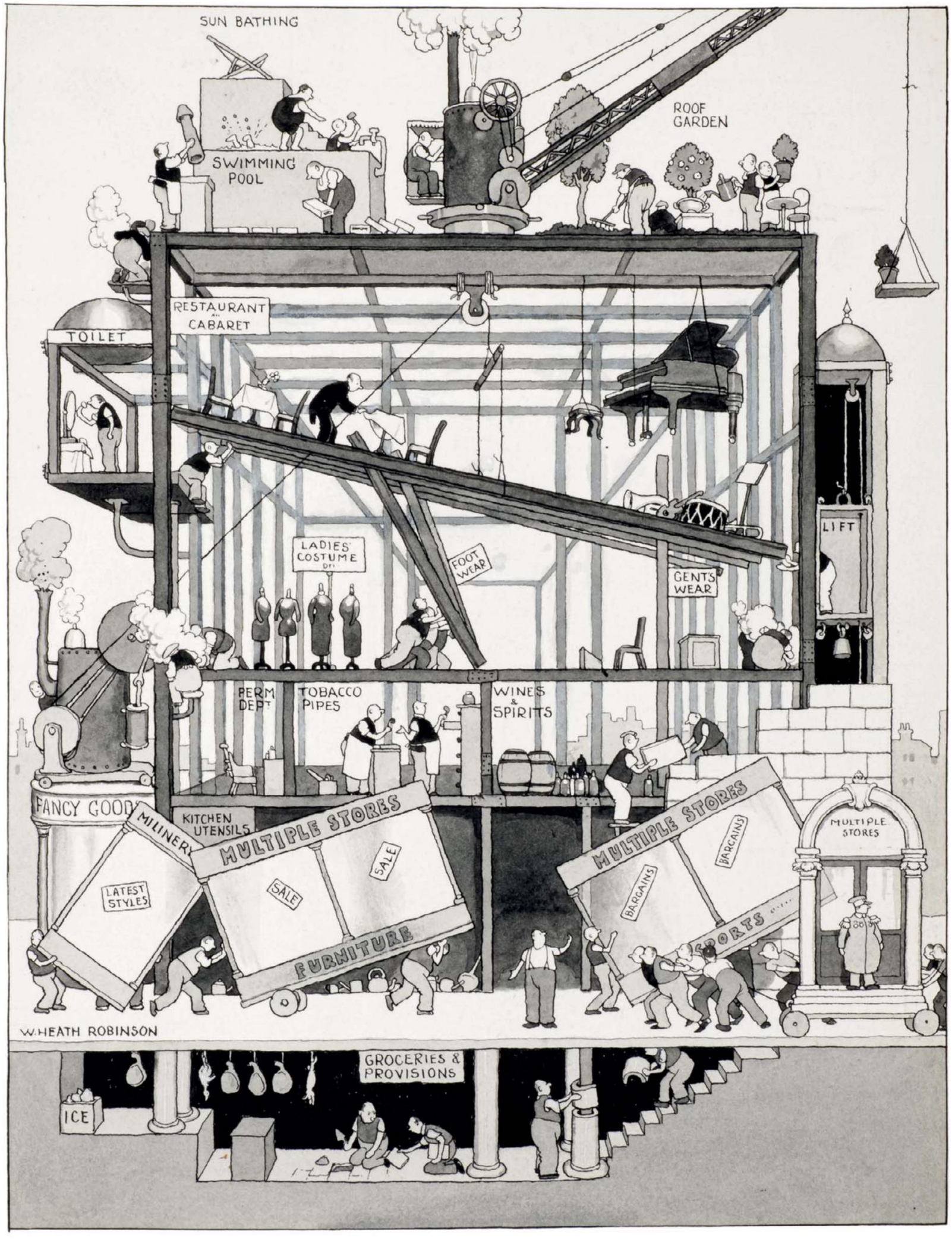
Signed

Inscribed with title below mount

Ink

16 ¼ x 13 INCHES

Illustrated: *The Humorist*, December 1933; *W Heath Robinson, Absurdities. A Book of Collected Drawings*, London: Hutchinson & Co, 1934, page 86



Nos **73-75** were drawn for *Problems of a Structural Engineer*, a promotional booklet for John Booth and Sons of Bolton who specialised in steel structures, circa 1930.

73

ERECTING A NEW MULTIPLE STORE (DELUXE)

RIVETTED AND BOLTED STRUCTURAL WORK

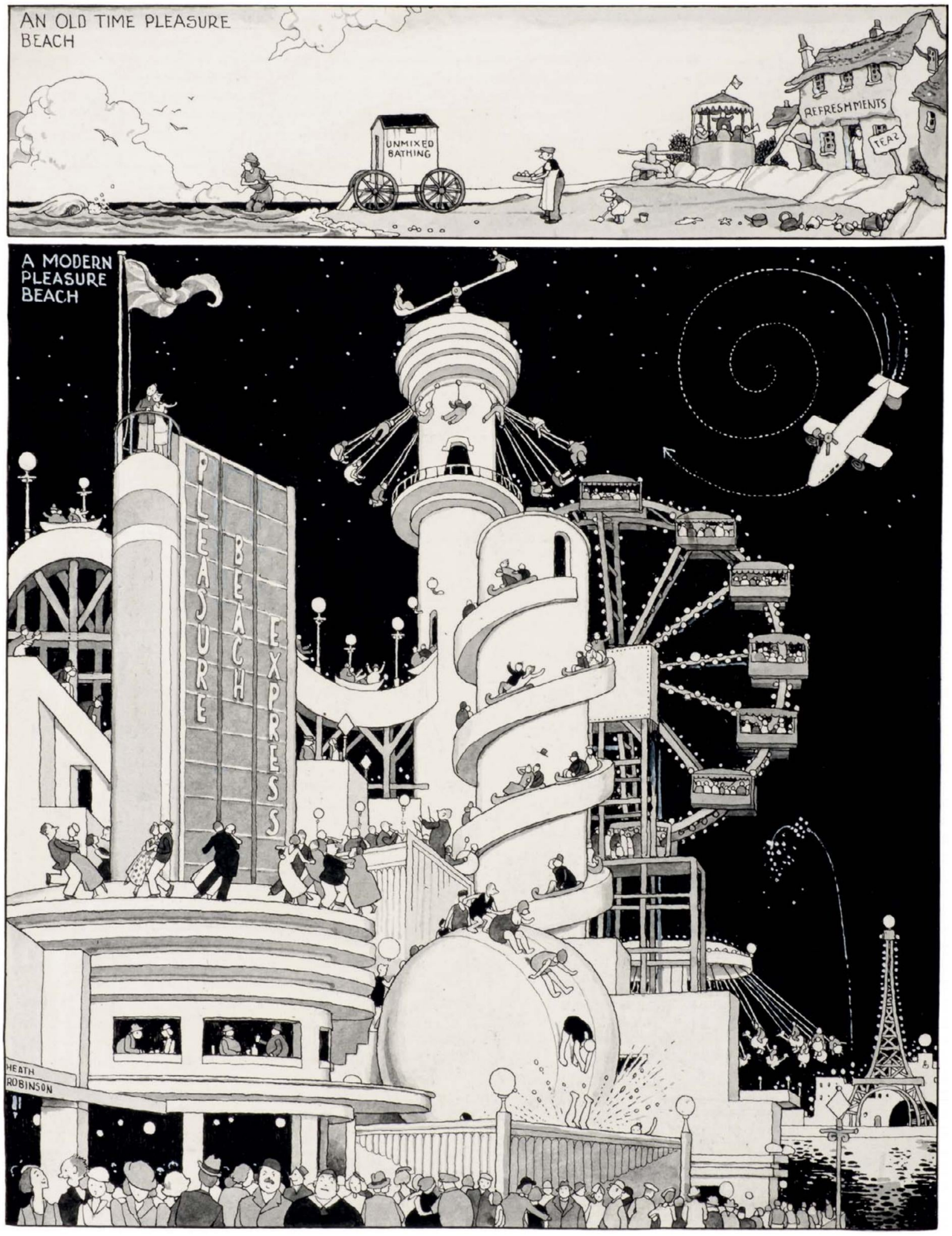
Signed

Inscribed with title below mount

Ink and watercolour with bodycolour

13 ¼ x 10 ¼ INCHES

74
WELDED STRUCTURAL WORK
Signed
Inscribed with title below mount
Ink and watercolour
13 ¼ x 10 ¼ INCHES



75

PLEASURE BEACHES

Signed

Inscribed with title below mount

Ink and watercolour with bodycolour

13 ¼ × 10 ¼ INCHES

A NEW WAY TO CATCH LIONS

76

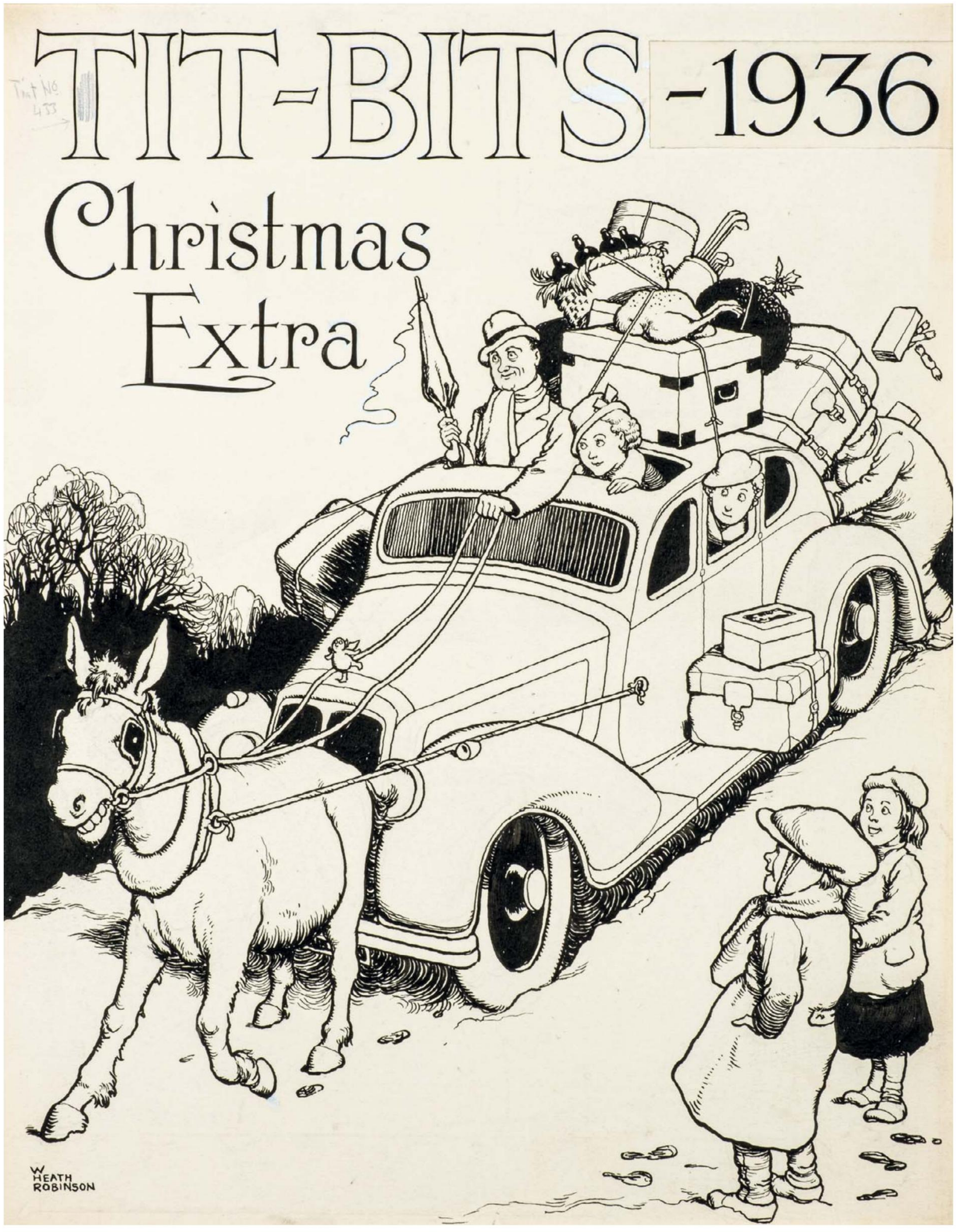
A NEW WAY TO CATCH LIONS

Signed, inscribed with title and 'Topical Times'

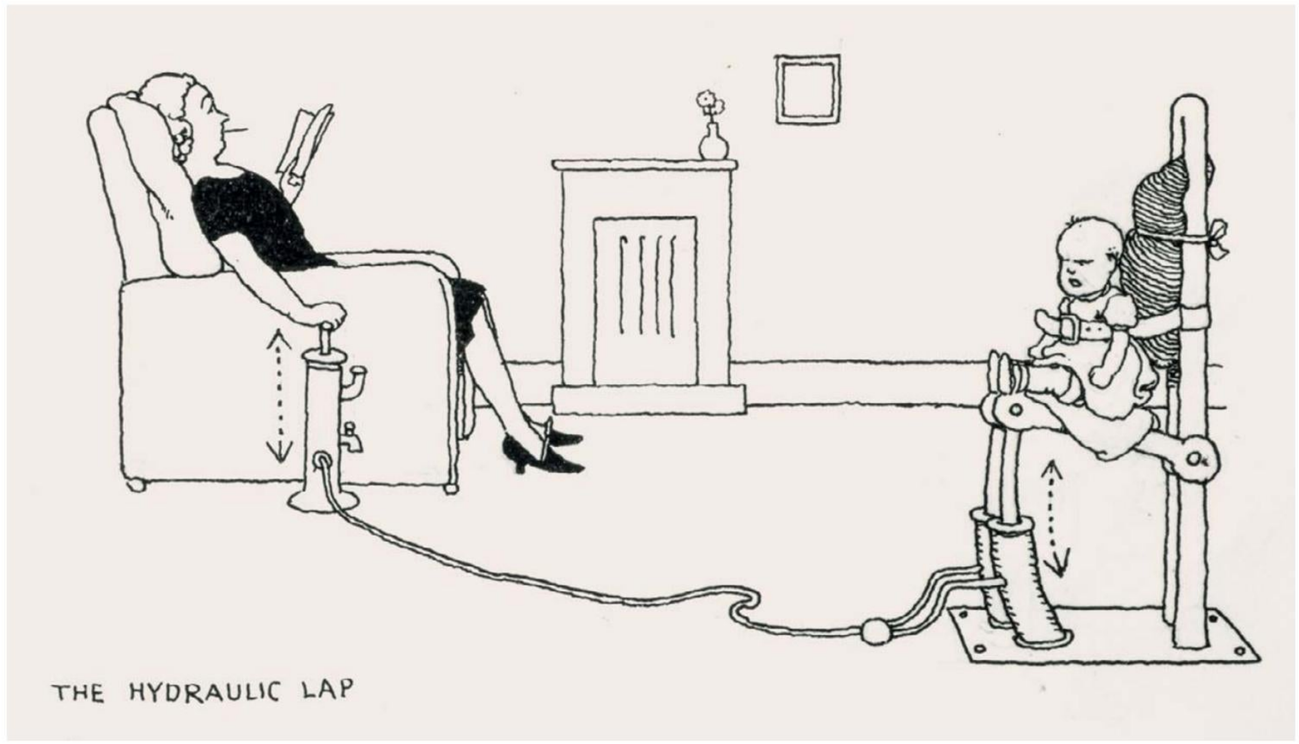
Ink

16 x 12 INCHES

Drawn for but not illustrated in *Topical Times*



77
TIT-BITS
CHRISTMAS EXTRA 1936
Signed
Ink
17 ½ x 13 ¾ INCHES
Illustrated: *Tit-Bits*, 6 October 1936, front cover



78

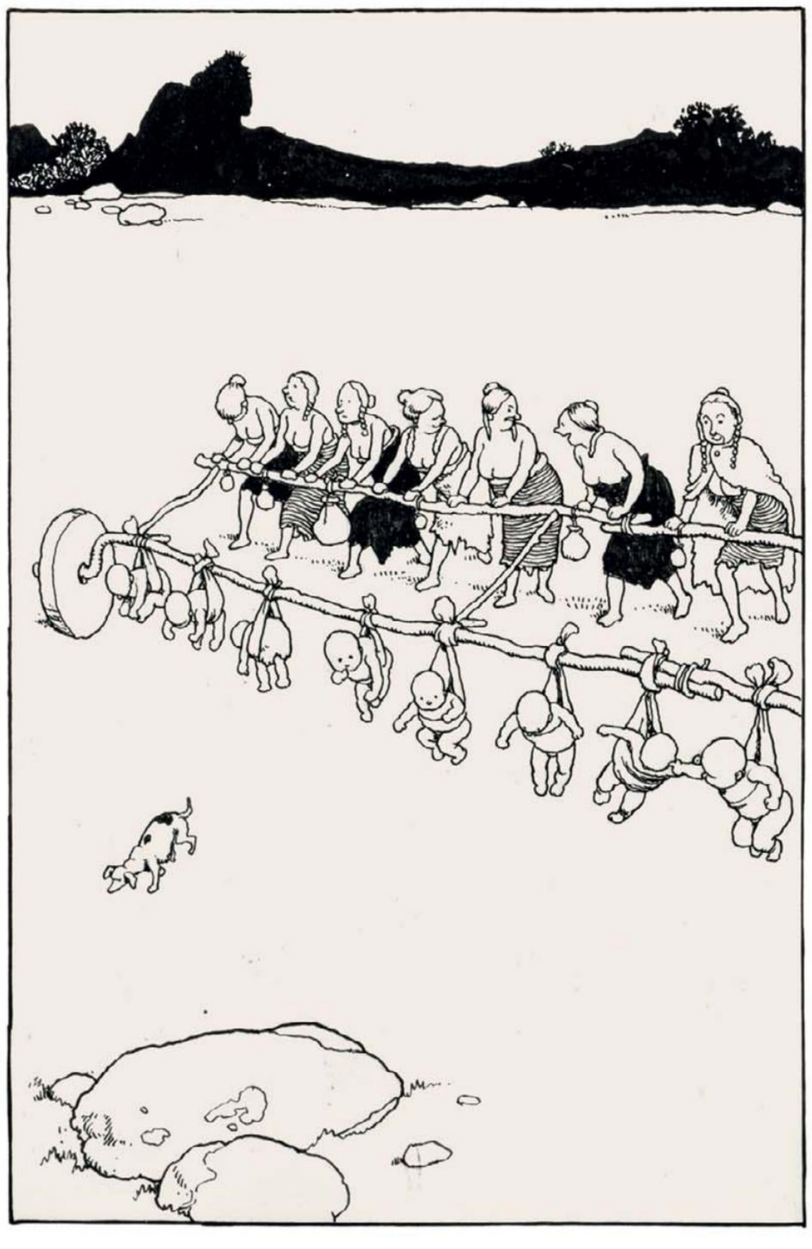
THE HYDRAULIC LAP

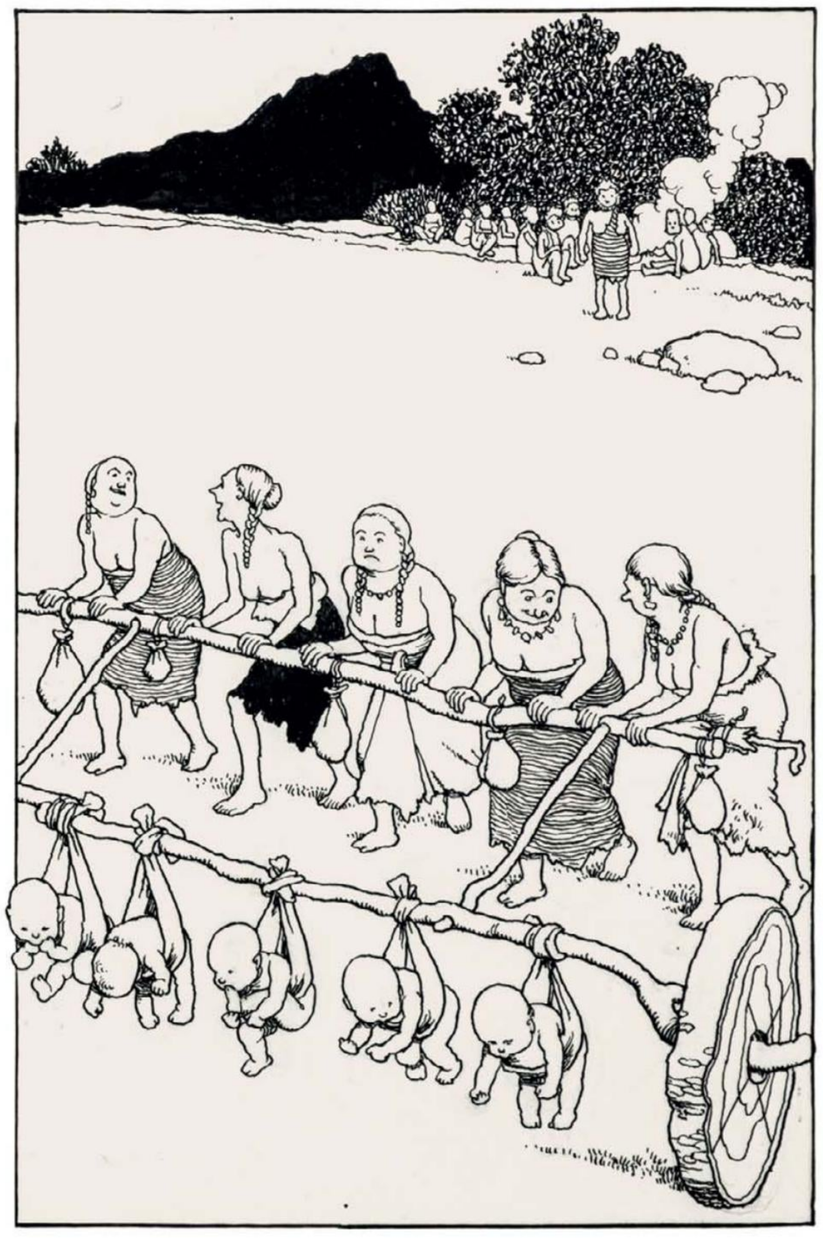
Inscribed with title below mount

Ink

3 ¼ x 5 ½ INCHES

Illustrated: W H Robinson and Cecil Hunt, *How to Run a Communal Home*, London: Hutchinson & Co, 1943, page 38, 'Babycraft'





79

AN INTERESTING MANIFESTATION OF THE COMMUNAL SPIRIT IN THE DAYS OF THE NEANDERTHAL WOMAN

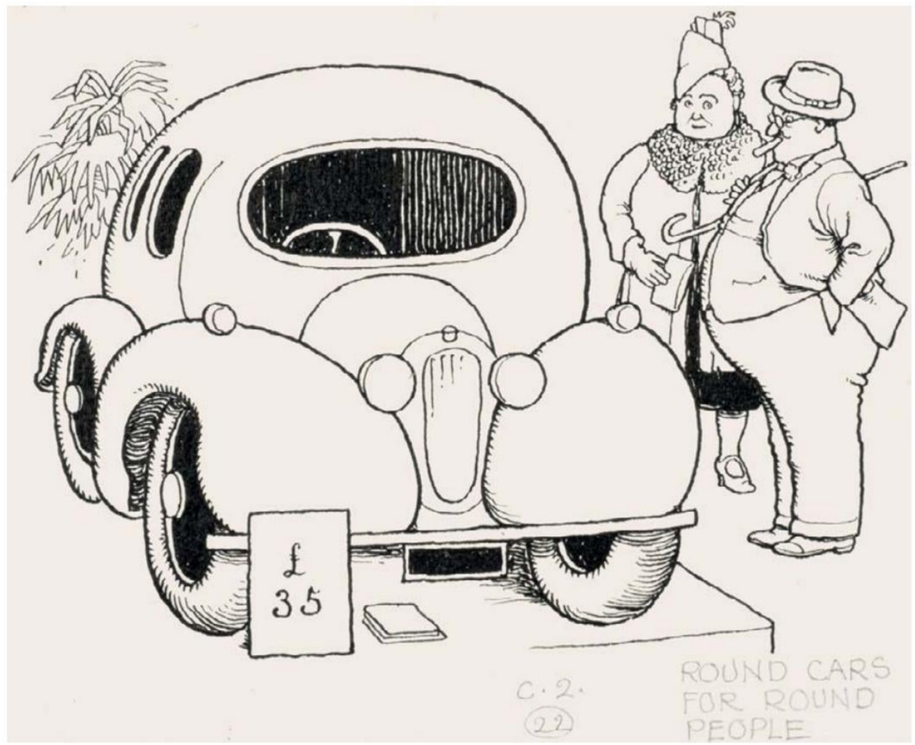
Inscribed with title

Ink

7 ¾ x 5 INCHES

Illustrated: W H Robinson and Cecil Hunt, *How to Run a Communal Home*, London: Hutchinson & Co, 1943, pages 42 & 43, 'Babycraft'

Two images, each measuring 7 ¾ x 5 inches



80

ROUND CARS FOR ROUND PEOPLE

Inscribed with title

Ink

4 ½ x 5 ½ INCHES

Illustrated: W Heath Robinson and K R G Browne, *How To Be a Motorist*, London: Hutchinson & Co, 1939, page 28

81

THE LAST STRAW

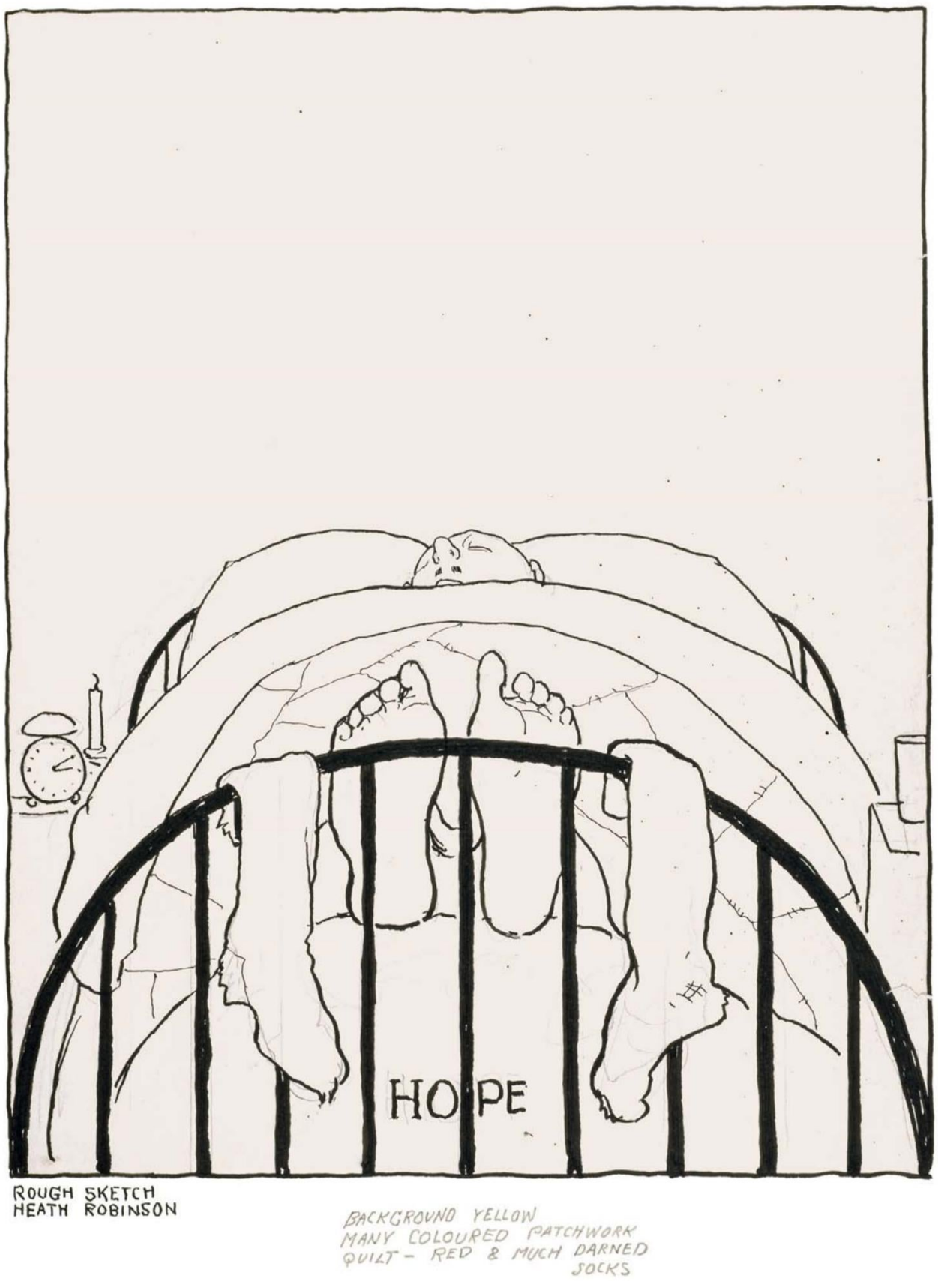
Inscribed with title

Inscribed 'Piccadilly' below mount

Ink

14 ½ x 7 ½ INCHES

Illustrated: *Piccadilly Magazine*, 1929



82

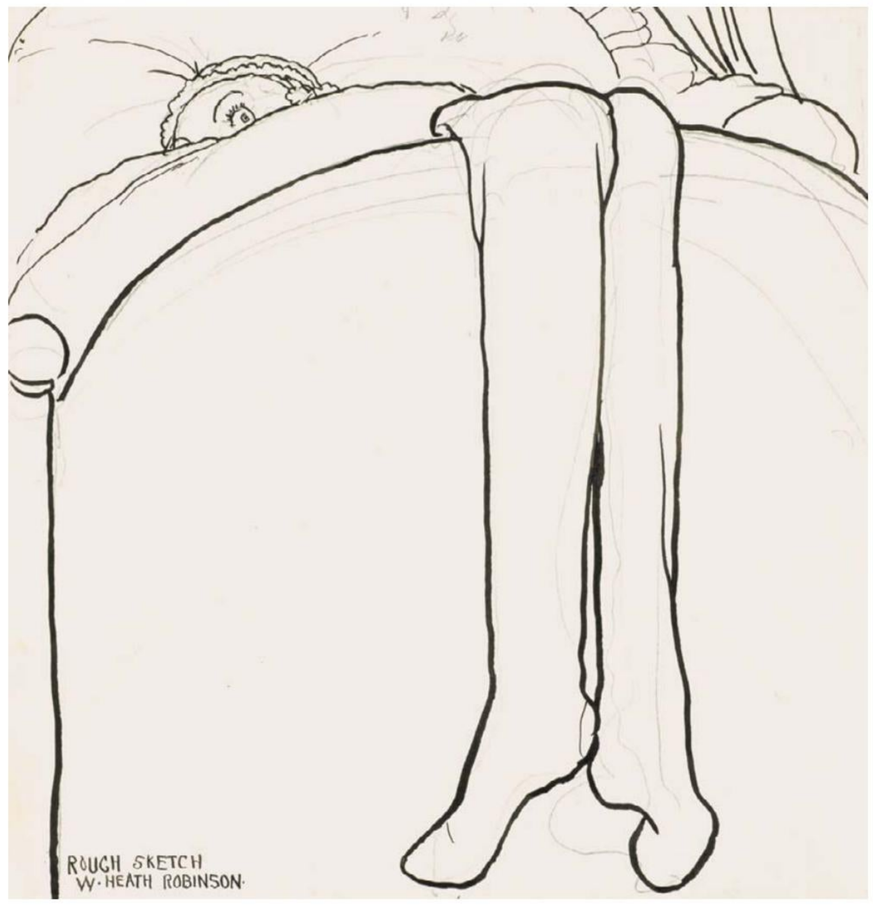
HOPE

Signed and inscribed with title, 'rough sketch' and 'background yellow many coloured patchwork quilt – red & much darned socks'

Ink with pencil

15 x 11 INCHES

Drawn for but not illustrated in *Strand Magazine*



83

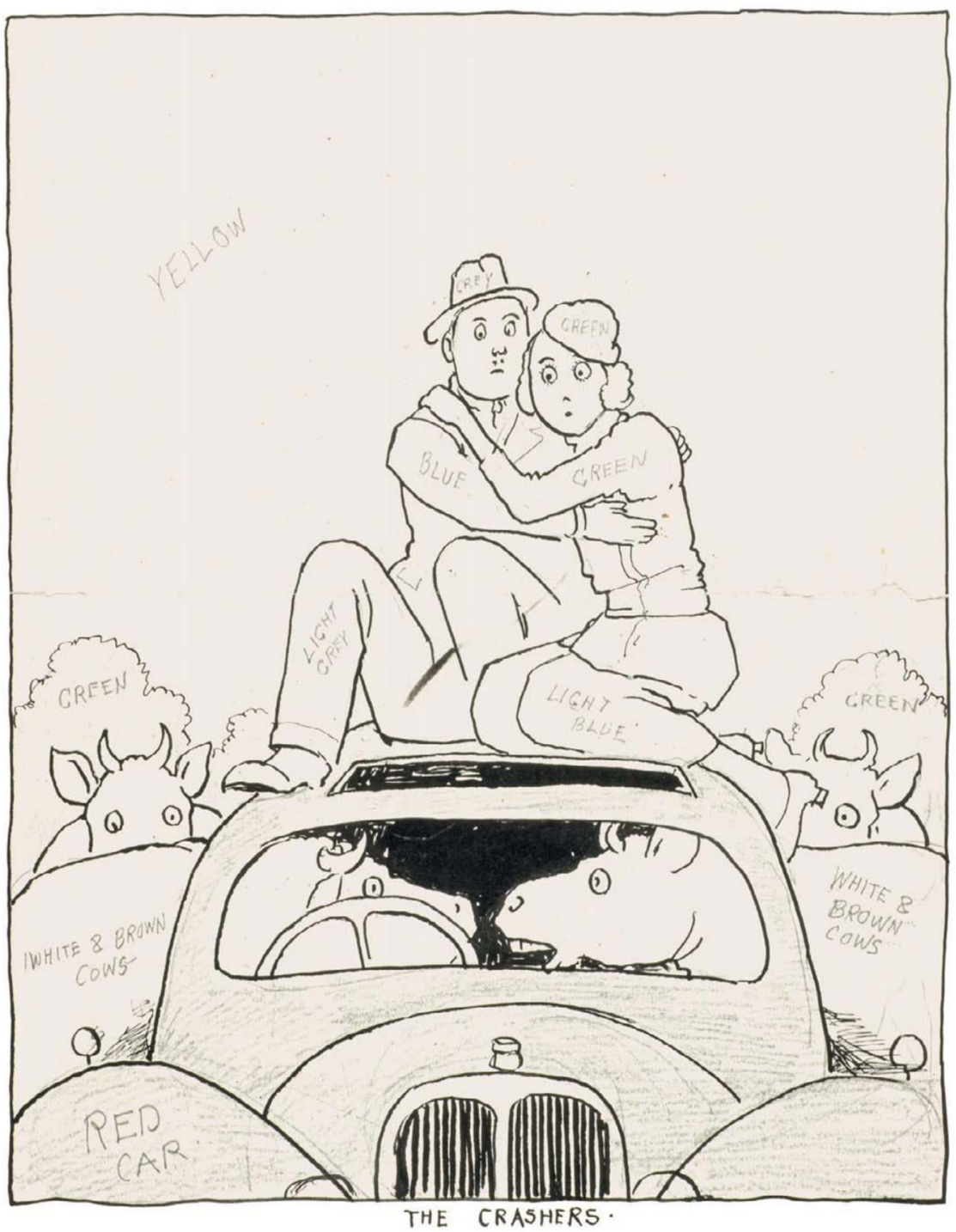
STOCKINGS AT THE FOOT OF THE BED

Signed and inscribed 'rough sketch'

Ink with pencil

10 ½ x 10 INCHES

Drawn for but not illustrated in *Strand Magazine*



THE CRASHERS.

84

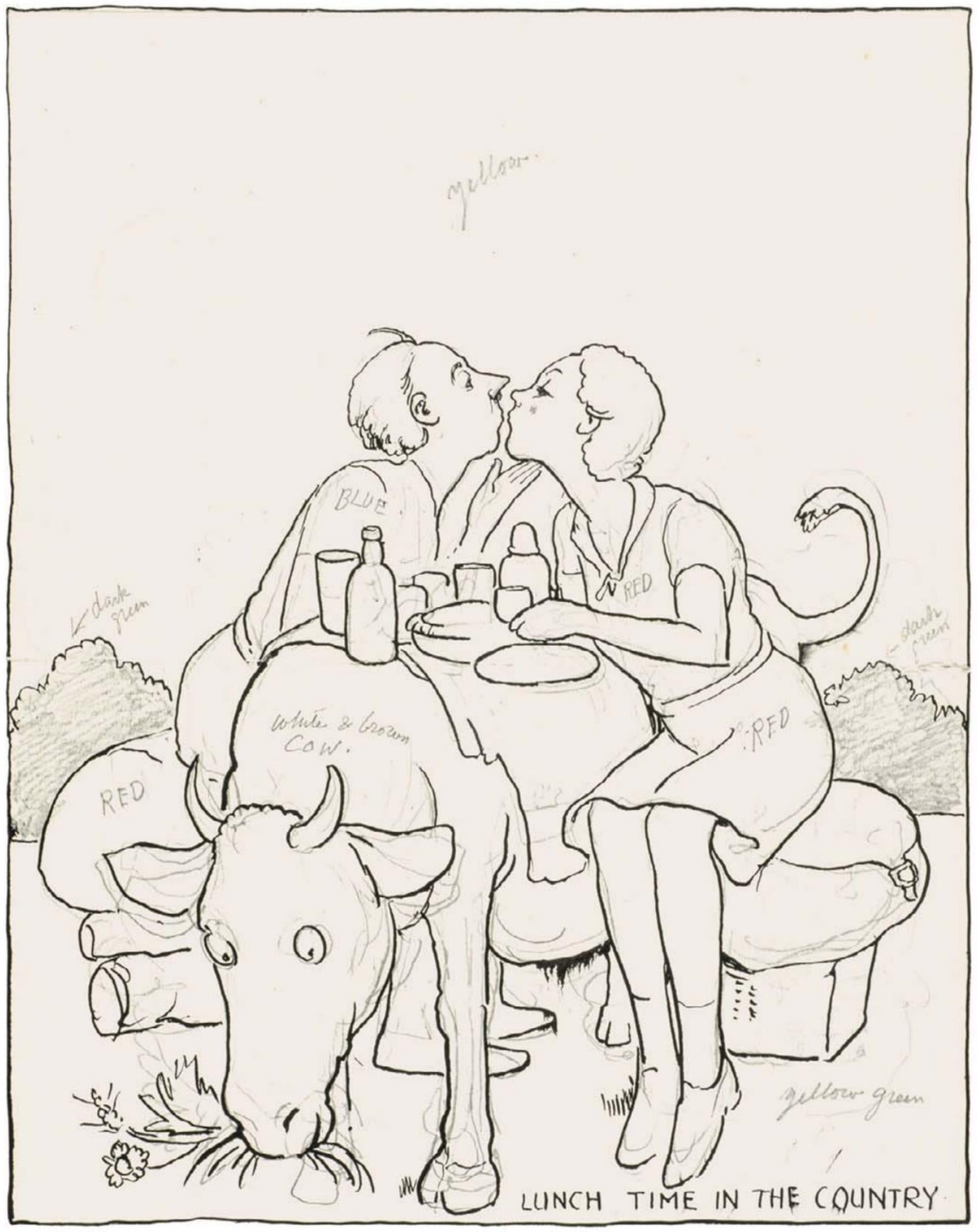
THE CRASHERS

Signed and inscribed with title and 'rough sketch'

Ink and pencil

15 x 11 INCHES

Drawn for but not illustrated in *Strand Magazine*



LUNCH TIME IN THE COUNTRY

85

LUNCH TIME IN THE COUNTRY

Signed and inscribed with title and 'rough sketch'

Ink and pencil

15 x 11 INCHES

Illustrated: Preliminary drawing for *The Humorist*, Summer Number 1936, front cover;

An alternate version of this drawing was used for the front cover of *Britain at Play* by William Heath Robinson, (Geoffrey Beare (ed) London: Duckworth, 2008)

NEW METHODS OF SALESMANSHIP
TO STIMULATE THE REVIVAL OF TRADE

86

NEW METHODS OF SALESMANSHIP TO STIMULATE THE REVIVAL OF TRADE

Signed, inscribed with title and 'rough sketch'

Ink with pencil

14 ½ x 10 ½ INCHES

Cicely Mary Barker

6

CICELY MARY BARKER

87
SELF PORTRAIT, AGE 11
Signed with initials
Watercolour with pencil
11 x 9 INCHES

CICELY MARY BARKER

Cicely Mary Barker (1895-1973)

A versatile artist, Cicely Mary Barker illustrated stories of contemporary childhood, produced religious paintings and designed stained glass, but remains best known for her Flower Fairies. Her sweet and delicate style has been compared to that of her friend Margaret Tarrant, and both artists are now considered the finest exponents of fairyland subjects.

For a biography of Cicely Mary Barker, please refer to *The Illustrators*, 2018, page 38.

88
YOUNG BOY READING
Watercolour
3 ½ x 3 INCHES

RELIGION

It is a truism that women illustrators have a particular sensitivity to the sensibilities and subject of children. Male academic painters had often classicised, neutralised or eroticised Christian subjects, whereas women illustrators regenerated their spiritual or unworldly qualities.

The Barker family were the quintessential devoutly religious middle-class Edwardian family. The family attended St. Edmund's and then St. Andrew's in Croydon, and were heavily involved in parish life. Cicely Mary Barker's Christian upbringing greatly impacted her artwork and the commissions she accepted. At the age of 21 she started designing a variety of greetings cards for the Society for the Promotion of Christian Knowledge. Other commissions from ecclesiastical societies soon followed, including for the Society for the Propagation of the Gospel's and for the Girl's Friendly Society, the latter of whom commissioned Cecily for almost 20 years. As well as religious artworks designed for print, Cecily Mary Barker created several paintings for churches. These include a triptych altarpiece in oil commissioned by her aunt Alice Oswald, the head deaconess of the Church of England, entitled 'The Feeding of the Five Thousand'. A second significant religious artwork Out of Great Tribulation' was painted for the now demolished Norbury Methodist Church, in 1949. This latter painting displays heavy visual symbolism of the Second World War and of the overcoming of the tribulation of the Great War with Christ as a central figure. The artwork has recently been extracted from the Croydon Council archive and is now on display in St. Andrew's Church.

89

THE NATIVITY: BABY JESUS

Watercolour; 3 ½ x 5 ¼ INCHES

90

TO GUIDE OUR FEET INTO THE WAY OF PEACE

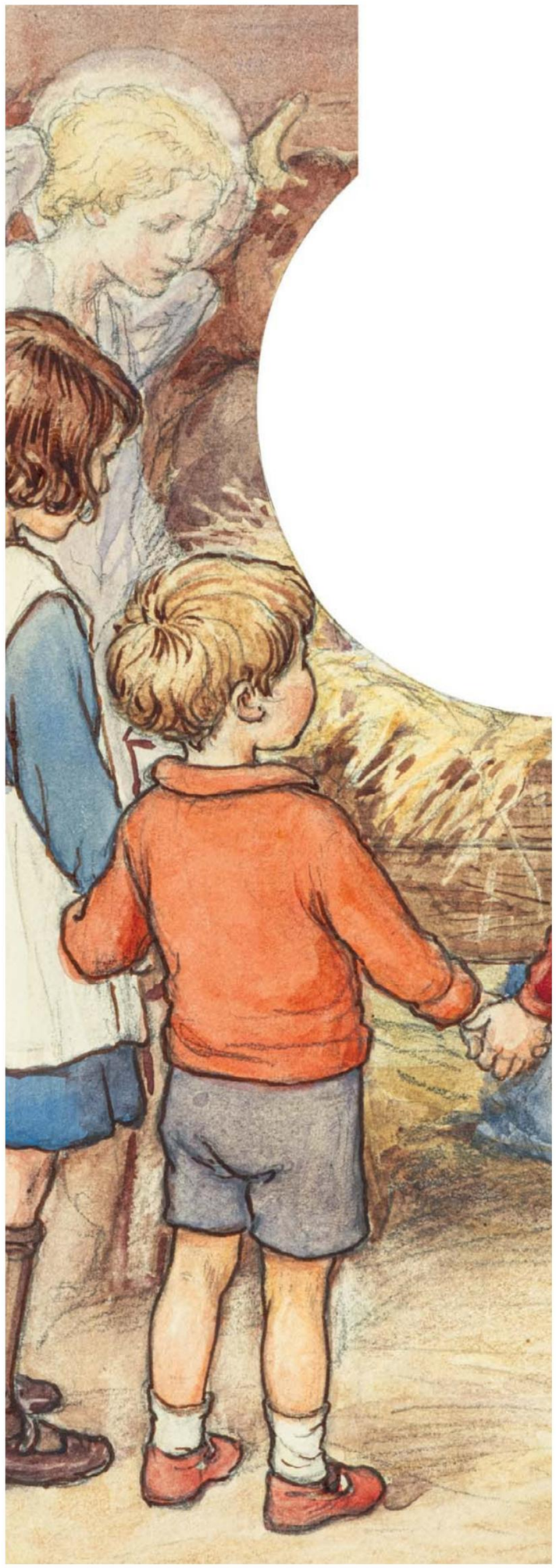
Inscribed with title

Watercolour

6 ½ x 4 INCHES

Inscription on reverse:

'O perfect love, outpassing sight,
O light beyond our kin,
Come down through all the world tonight
To heal the hearts of men.
Thou also shall light my candle
The Lord my God shall make my darkness to be light – PS 18.28
To give light to them that sit in darkness of the shadows of death,
to guide our feet into the way of peace.'



91 (left)
CHILDREN SURROUND THE MANGER
Watercolour
8 ¼ x 3 INCHES

92 (above)
BOY HOLDING A LAMB
Watercolour
4 ¾ x 3 ¼ INCHES

93 (right)
NATIVITY FIGURE, PRAYING
Watercolour
7 ½ x 3 ¼ INCHES

94

CHRISTMAS

'HEAVEN AND EARTH, THROUGH THE SPOTLESS BIRTH,
ARE AT PEACE ON THIS NIGHT SO FAIR.'

Signed with initials

Inscribed below mount:

'Faith sees no longer the stable-floor.
The pavement of sapphire is there;
... And Heaven and earth, through the spotless Birth, Are at peace on this night so fair'. From A Carol

Watercolour

5 ½ × 9 INCHES

95

SHE LAID HIM IN A MANGER, BECAUSE THERE WAS NO ROOM FOR THEM IN THE INN

Inscribed with title and 'Christmas Greetings'

Watercolour

7 ½ x 5 INCHES

Isobel
Morton-Sale

7

ISOBEL MORTON-SALE

JOHN MORTON-SALE (1901-1990) & ISOBEL MORTON-SALE (1904-1992)

As a married couple, they formed one of the foremost artistic partnerships in illustrative art history. With early success and recognition soon after graduating from the Central School of Art and marrying in 1924, they went on to form a close partnership with many writers, particularly the celebrated Eleanor Farjeon. Some of their best work is as a result of this collaboration (*Martin Pippin in the Daisy Field*, Michael Joseph Ltd, 1937).

In 1937, they moved to an ancient long house in Moretonhampstead, Devon to live and work in seclusion on the edge of Dartmoor and continue to refine the quality of their work in a Neo-Romantic style.

Their interest and sensitive involvement in colour, reproduction and design of the printed page evolved into the formation of a publishing company in 1952, the Parnassus Gallery. Until they retired in 1977, this business, which at its height employed 25 people, disseminated high-quality print and card facsimiles of modern, Old Masters and contemporary works to thousands of shops, galleries and museums worldwide.

John and Isobel's individuality and their love of nature, which are expressed at times with mysterious and exotic overtones, places them firmly in the 20th century movement of Neo-Romanticism. Central to their beliefs was the emotion that surrounded childhood, and in this they sought to portray the Ideal Child, safe within play and the embrace of nature; and in that moment a world away from the ugliness of war and industrialisation.

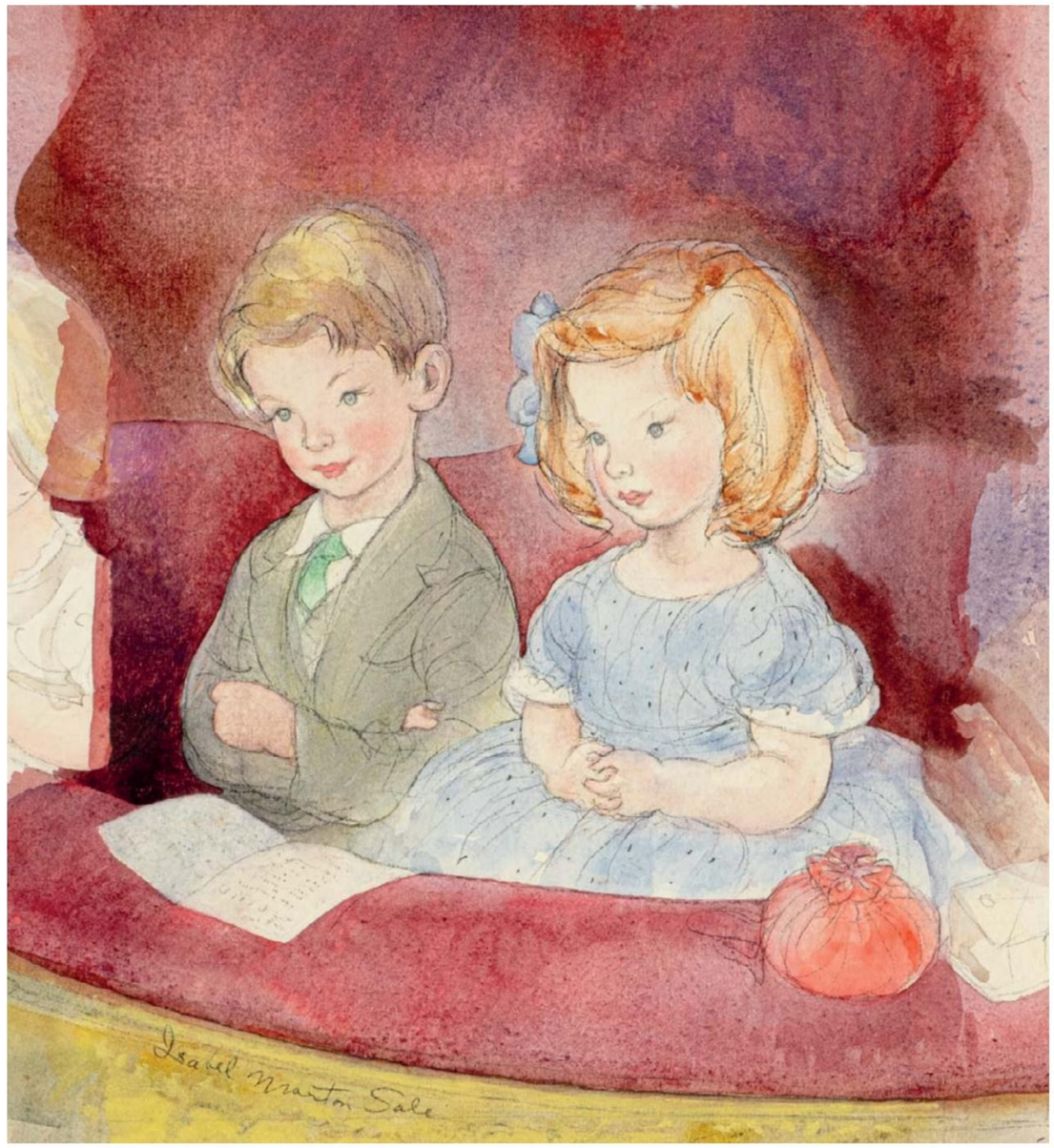
For a biography of John & Isobel Morton-Sale, please refer to *The Illustrators*, 2002, pages 46-47.

Chris Beetles Gallery is holding an exhibition of the work of John and Isobel Morton-Sale in Spring 2024.

A major retrospective exhibition of their work was held at the gallery in 1996. It was accompanied by a full-colour catalogue with a biographical essay and a bibliography.

Nos **96-103** are from The Estate of John and Isobel Morton-Sale

96
AT THE PANTOMIME
Signed
Watercolour and charcoal
12 x 10 INCHES



97
ON THE TELEPHONE
Signed
Watercolour and charcoal
10 ½ x 9 INCHES

98
DANDELIONS IN THE BREEZE
Signed
Watercolour and charcoal
9 ¼ x 8 ¼ INCHES

99
BLUE ROSETTE AT THE PONY SHOW
Signed
Watercolour and charcoal
9 ¾ x 9 ½ INCHES

100
PLANTING PLUMS
Signed
Watercolour and charcoal
9 ¾ x 9 INCHES

101
READY TO SAIL
Signed
Watercolour and charcoal
10 ½ x 8 ½ INCHES

102
FROLICKING FAIRIES AND LAMBS
Signed
Watercolour and charcoal
18 x 13 ¾ INCHES

103
THE SUNDAY
RAIN SHOWER
Signed
Watercolour and charcoal
16 x 11 INCHES

Postwar Cartoonists & Illustrators

8

POSTWAR ILLUSTRATORS & CARTOONISTS

OTTO MESSMER

Otto Messmer (1892-1983)

Otto Messmer was born 16 August 1892 in West Hoboken, New Jersey. He was inspired by one of the earliest animators, Winsor McCay and began drawing cartoons for local papers as young as fourteen. He studied at the Thomas School of Art in New York City, and amongst his earliest work were illustrations for fashion catalogues. In 1912 he met his future wife, Anne Mason, to whom he would remain married for the rest of his life.

In 1915 Otto Messmer started work as a scenery painter for the Universal Film Manufacturing Company. However, his talent was evident from his early sketches and he was given the opportunity to produce a short test film called 'Motor Mat' with Jack Cohn, who would later go on to found Columbia Pictures. After briefly working as an assistant to Hy Mayer, Otto Messmer was then approached by producer Pat Sullivan. It was their partnership that would make his name with 'Felix the Cat'.

At the start of World War One, Otto Messmer was drafted in to active service in France. After the war he returned to work with Pat Sullivan and their biggest success was born out of a short film called 'Feline Follies'. Initially called 'Master Tom' in the first few episodes, the lucky cat was renamed 'Felix' and quickly became a beloved character. In 1928 Marcel Brion of the Academie Francaise wrote 'He has escaped the reality of the cat; he is made up of an extraordinary personality.' He was frequently compared to Charlie Chaplin, the feline equivalent of a silent star. 'Felix the Cat' featured in over 150 cartoons as well as inspiring lines of popular global merchandise. It has been estimated by the Whitney Museum of American Art that at one time, three quarters of the world population had seen 'Felix the Cat' or knew him by name. However, Pat Sullivan's initial hesitation to incorporate sound into the cartoons meant that by the early 1930s Felix was surpassed in popularity by characters such as Mickey Mouse.

As owner of the studio and character rights, Pat Sullivan was billed as the creator of 'Felix the Cat'. It is even said that he passed round a story of his inspiration for Felix from a local street cat. In later years, these claims became controversial. Otto Messmer worked at the Sullivan Studio until Pat Sullivan's death in 1933, after which he began to seek and gain recognition for his creative work on Felix. This was substantiated by a number of colleagues who admitted Pat Sullivan, a known alcoholic, was often too drunk to contribute creatively and left the character in Otto Messmer's hands. Although never owning the rights to the character, he continued to personally draw Felix comic strips for newspapers until 1954.

Joe Oriolo, a long-time assistant for Otto Messmer, was one who actively worked to credit his mentor. In 1958, Joe Oriolo went into business with Pat Sullivan's brother William, to form Felix the Cat Productions under new copyright. A television series starring Felix ran in to the 1960s, with full credit to Otto Messmer. With a ninth life for Felix on television, Otto Messmer continued to develop the character until his retirement in 1973.

In 1976 the Whitney Museum of American Art held a retrospective of Otto Messmer's work, honouring the 'virtually unknown' creator of 'Felix the Cat'.

Otto Messmer died of a heart attack, aged 91, in 28 October 1983, in New Jersey. He was survived by his wife, two daughters, grandchildren and great-grandchildren.

104

I'LL RELAX AT THE ZOO!

Ink

19 ½ x 14 INCHES

Illustrated: *Felix the Cat Comic* #18, December 1950-January 1951, page 31

I'LL RELAX AT THE ZOO!
BOO HOO!
WHAT'S WRONG, BUB ?
I WANNA GO BACK TO MY MA!
OKAY! I'LL HELP YOU!
JUMP!

I'LL TAKE YOU HOME!
YOU'RE HOME!

EDWARD ARDIZZONE

Edward Ardizzone, CBE RA ARWS RDI (1900-1979)

Highly observant and immensely humane, the work of Edward Ardizzone is in direct descent from the finest French and English illustrators of the nineteenth century. Developing as an artist from 1930, Ardizzone made his name as an illustrator through his contributions to the *Radio Times* and then with *Little Tim and the Brave Sea Captain*, which proved to be one of the most significant picture books from between the wars. Soon considered one of the greatest illustrators of his generation, he also gained a reputation as a distinguished Official War Artist, through his record in word and image of action in Europe and North Africa. Versatile and productive, he produced paintings, sculptures, etchings and lithographs, and worked as a designer.

For a biography of Edward Ardizzone, please refer to *The Illustrators*, 2019, page 79.

105

THE WATERMAN

Signed

Signed, inscribed with title and dated 9/7/18 on reverse

Ink

3 ½ x 2 ¾ INCHES

106

CHRISTMAS DAY

Signed 'Diz'

Ink

4 x 14 ¼ INCHES

Illustrated: *Radio Times*, 21 December 1951

'My great hope that I shall again be lucky enough to have the collaboration of Mr Edward Ardizzone, whose crabbed and crusty pictures are so absolutely and perfectly in the spirit of every page they illustrate.'

H E Bates

107

'SSSHHH!' SHE SAYS AGAIN

Inscribed with title

Inscribed 'The Lily' below mount

Ink

9 x 7 ½ INCHES

Illustrated: H E Bates, *My Uncle Silas*, London: Jonathan Cape, 1939, page 25

108

WE ALL DROVE OVER FOR THE WEDDING

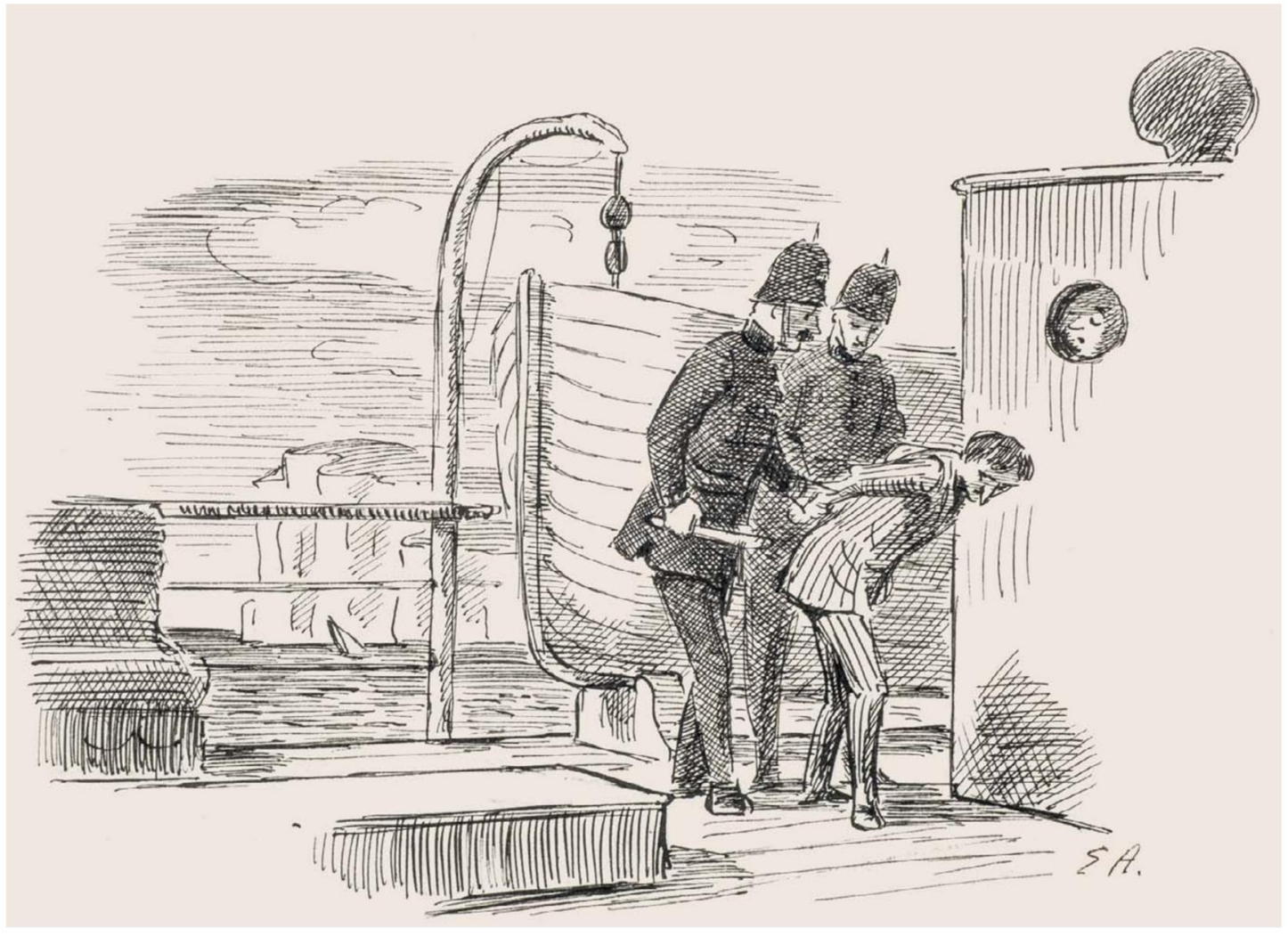
Inscribed with title

Inscribed 'The Wedding' below mount

Ink

9 x 8 INCHES

Illustrated: H E Bates, *My Uncle Silas*, London: Jonathan Cape, 1939, page 43



109 (above left)
THE MAN WHO PRETENDED TO EAT
Inscribed with title below mount
Ink
6 x 7 INCHES
Illustrated: Eleanor Farjeon, *Kaleidoscope*, London: Oxford University Press, 1963, page 37, 'The Man Who Pretended to Eat'

110 (above right)
TITUS SEIZED THE BAG THAT WAS THRUST AT HIM
Signed with initials
Ink and watercolour
6 ½ x 7 INCHES
Provenance: Luke Gertler Collection
Illustrated: James Reeves, *Titus in Trouble*, London: Bodley Head, 1959, [unpaginated]

111 (left)
THE THIEF
Signed with initials
Ink
6 x 8 ¾ INCHES

112

AH, FILL THE CUP: – WHAT BOOTS IT TO REPEAT
HOW TIME IS SLIPPING UNDERNEATH OUR FEET

Signed 'Diz' and inscribed with title

Ink

7 ¼ x 7 ¾ INCHES

ROWLAND EMETT

Frederick Rowland Emett, OBE (1906-1990)

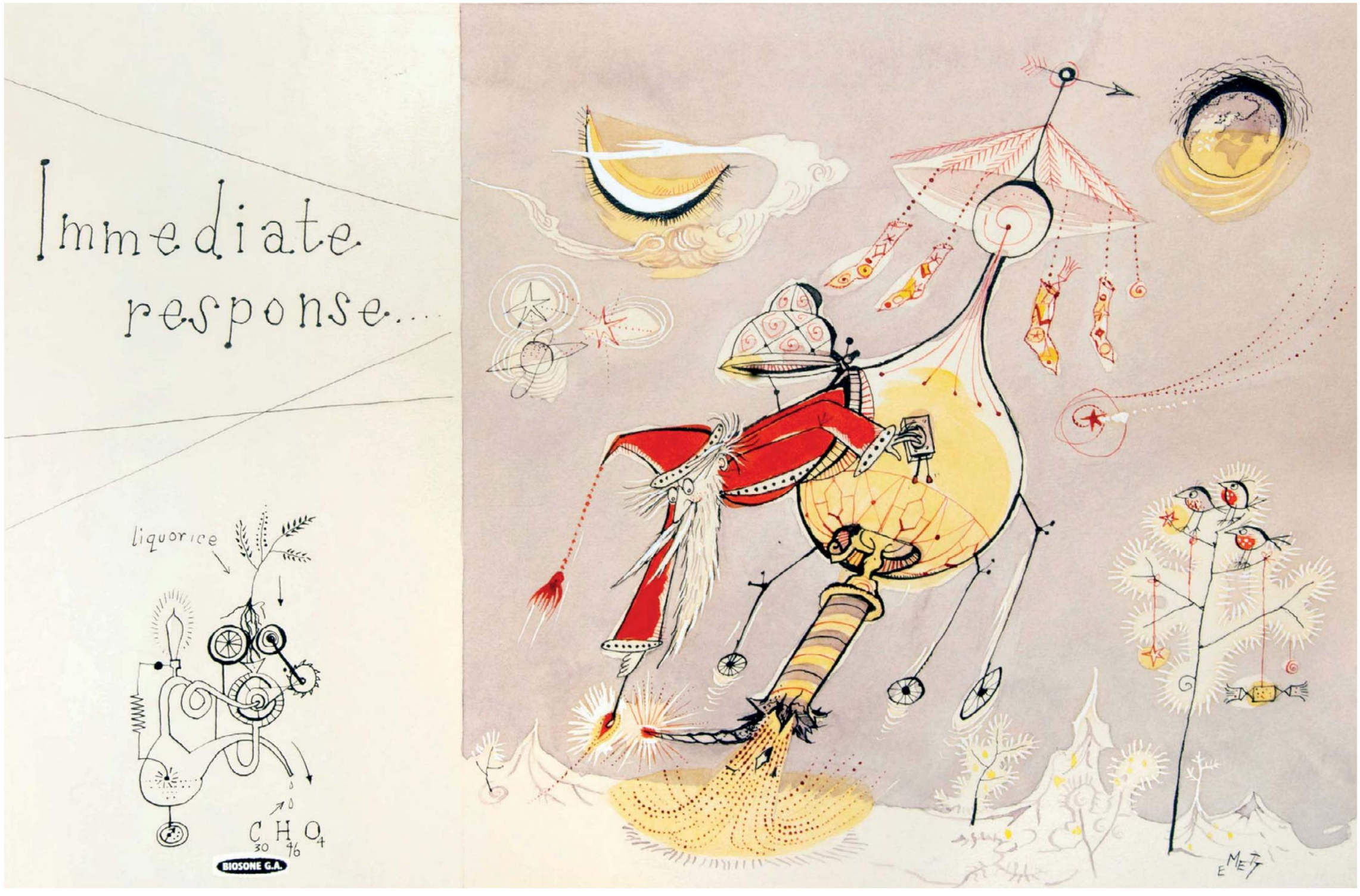
Rowland Emett established himself as the creator of elegant and whimsical cartoons during the 1930s, while working as an industrial draughtsman. In 1951, he reached a wider public with his designs for The Far Tottering and Oyster Creek Railway, which was sited in Battersea Park during the Festival of Britain. Gradually, he converted more of his illustrations into increasingly complex three-dimensional machines. Both drawings and inventions helped cheer a nation fed up with years of austerity.

For a biography of Rowland Emett, please refer to *The Illustrators*, 2019, page 105.

114 (opposite)
... AND I BANKED HER OVER LIKE THIS, AND THERE BELOW WERE THE FLAMES ROUND BERLIN, SO WE LET 'EM HAVE EVERYTHING WE'D GOT
Signed
Inscribed 'To Kaye Webb, with best wishes from Rowland Emett. Punch Nov 22nd 44' below mount
Ink
10 ½ x 13 INCHES
Illustrated: *Punch*, 22 November 1944

113
SOMEWHERE IN THIS OPEN TERRAIN I HAVE HIDDEN THREE GUERRILLAS ...
Signed
Ink and watercolour
9 x 10 ¾ INCHES

EMETT

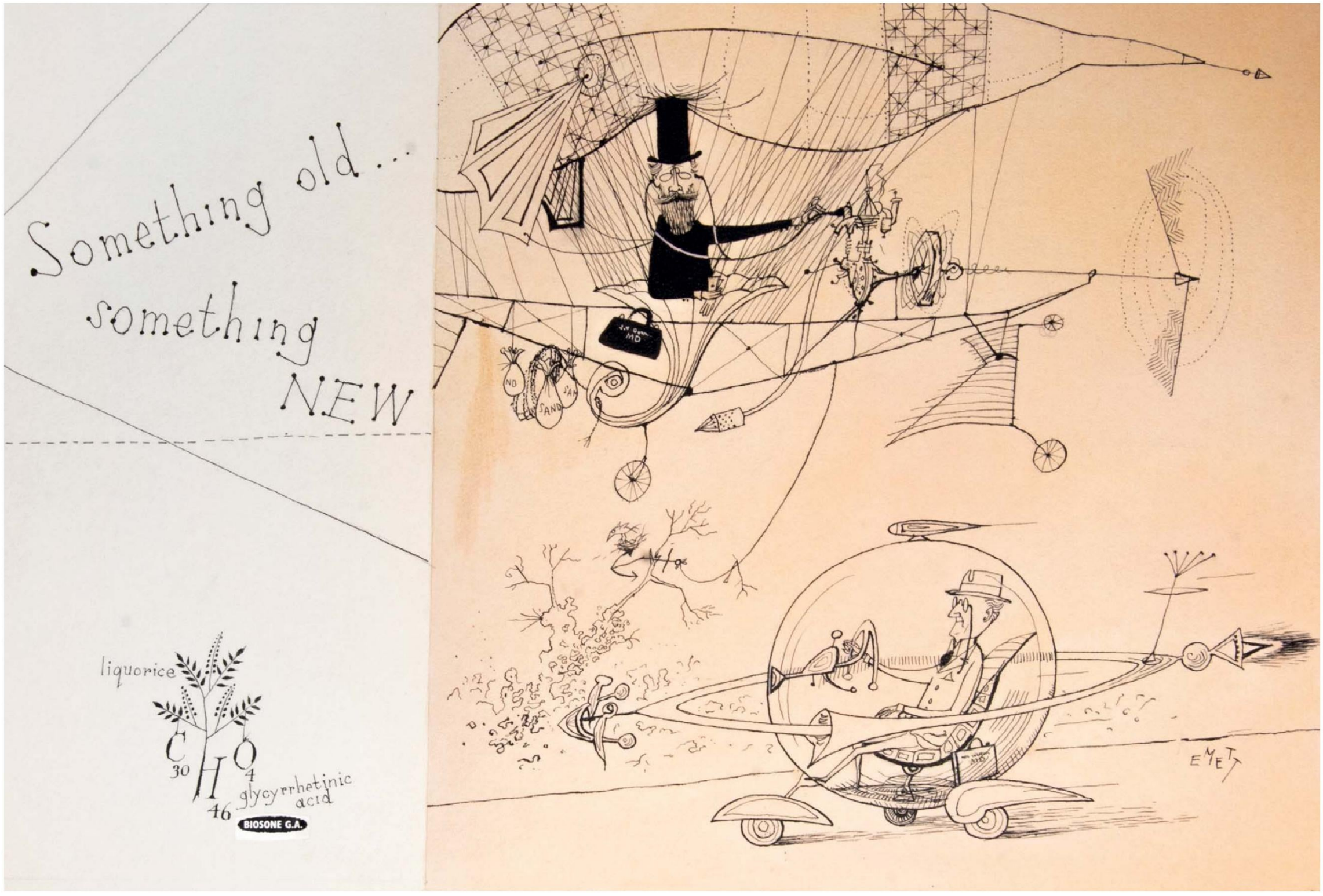


Nos ***115-117*** were all drawn for an advertisting campaign for Biorex Laboratories Ltd

115
IMMEDIATE RESPONSE
Signed
Ink and watercolour
11 x 16 INCHES

BIOREX LABORATORIES

Incorporated on 5 October 1944, Biorex was set up by a doctor and a chemist, who had studied at Cambridge and were interested in the natural extract of plants and materials. Since the 17th century, liquorice had been used to treat stomach ulcers – its main extract was glycyrrhetinic acid which Biorex then developed into a cream called Biosone GA, and which had the same qualities of hydrocortisone cream. The cartoons were hung in the boardroom and were most probably part of a marketing campaign in the 1950s.



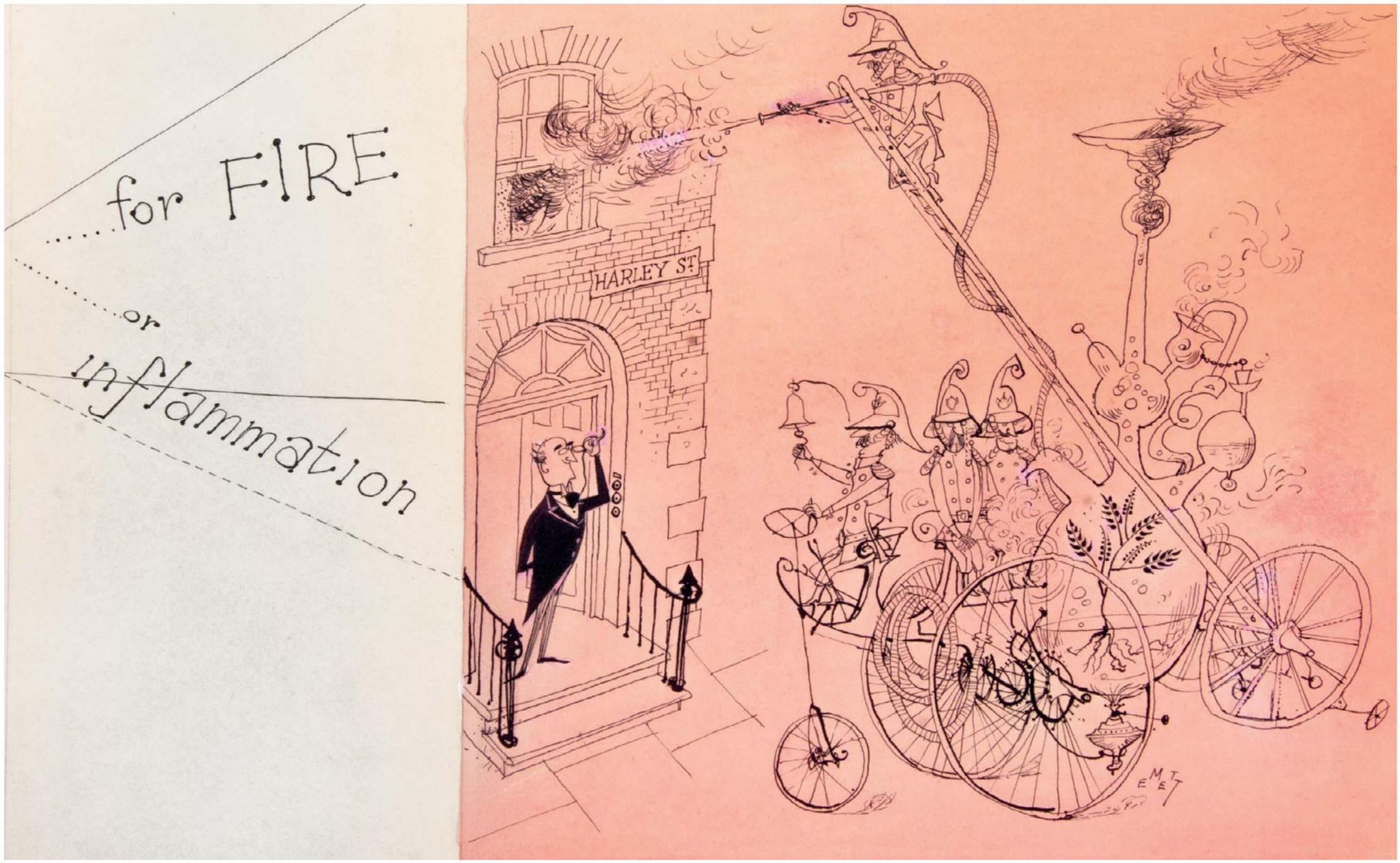
116

SOMETHING OLD ... SOMETHING NEW

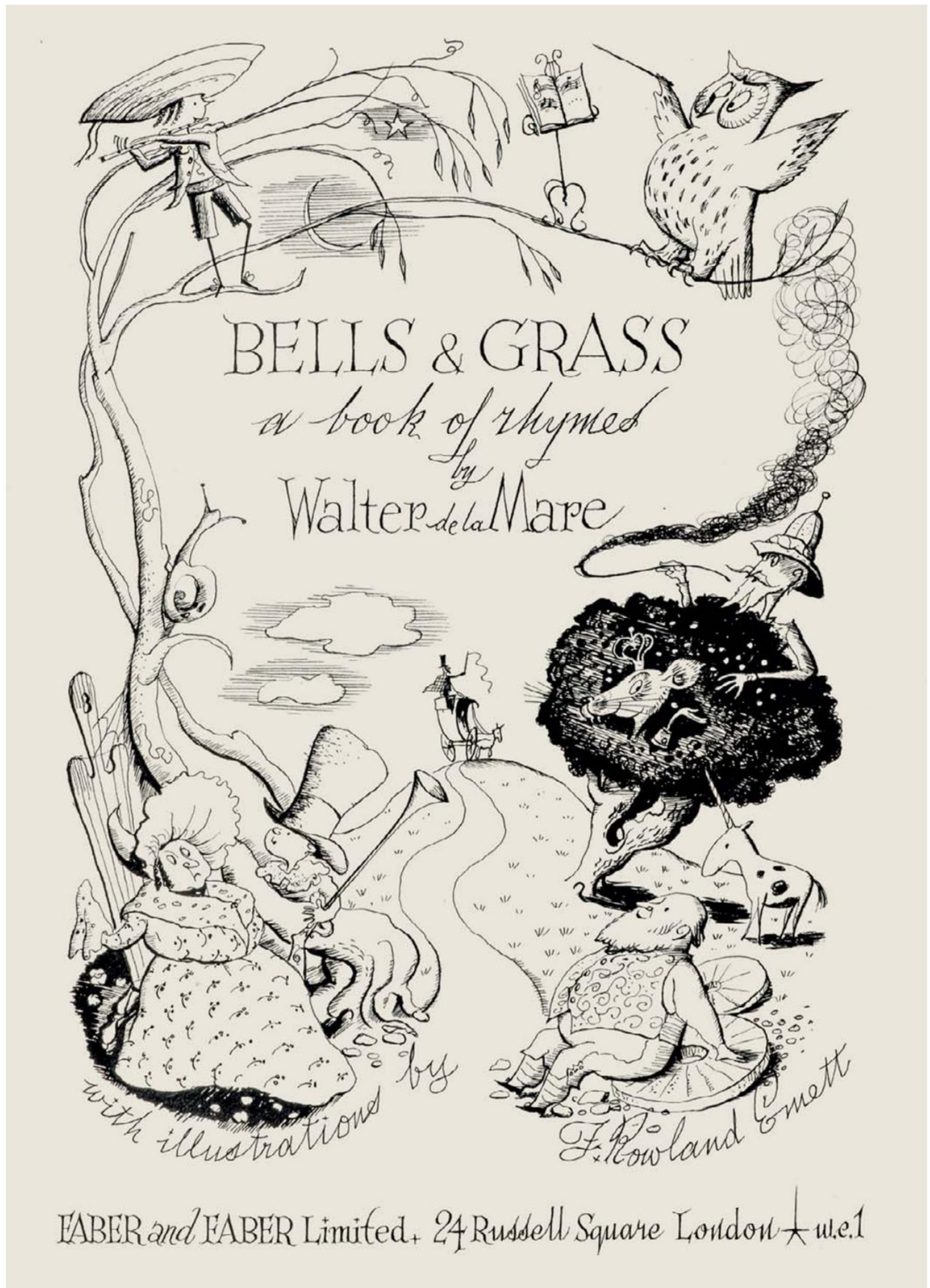
Signed

Ink and watercolour

11 x 16 INCHES



117
... FOR FIRE ... OR INFLAMMATION
Signed
Ink and watercolour
10 ¾ x 15 ½ INCHES



118
BELLS & GRASS
A BOOK OF RHYMES
Signed
Ink with bodycolour
12 ¼ x 8 INCHES
Illustrated: Walter de la Mare, *Bells and Grass. A Book of Rhymes*, London: Faber and Faber, 1941, frontispiece

119
THE CORNER
Signed
Ink
12 x 8 ¼ INCHES
Illustrated: Walter de la Mare, *Bells and Grass. A Book of Rhymes*, London: Faber and Faber, 1941, page 109

120

THE PEN-Y-BUN & LLANFERNUFFIN TRAIN

Signed, inscribed 'To Squadron Leader L D T Irving from Rowland Emett' and 'Punch', and dated 'Oct 8th '41'

Ink and watercolour

8 x 12 ½ INCHES

Illustrated: *Punch*, 8 October 1941

121

SONG OF THE STORES

Signed

Ink

9 ¼ × 12 INCHES

Illustrated: *Punch*, 6 December 1944, page 484

MERVYN PEAKE

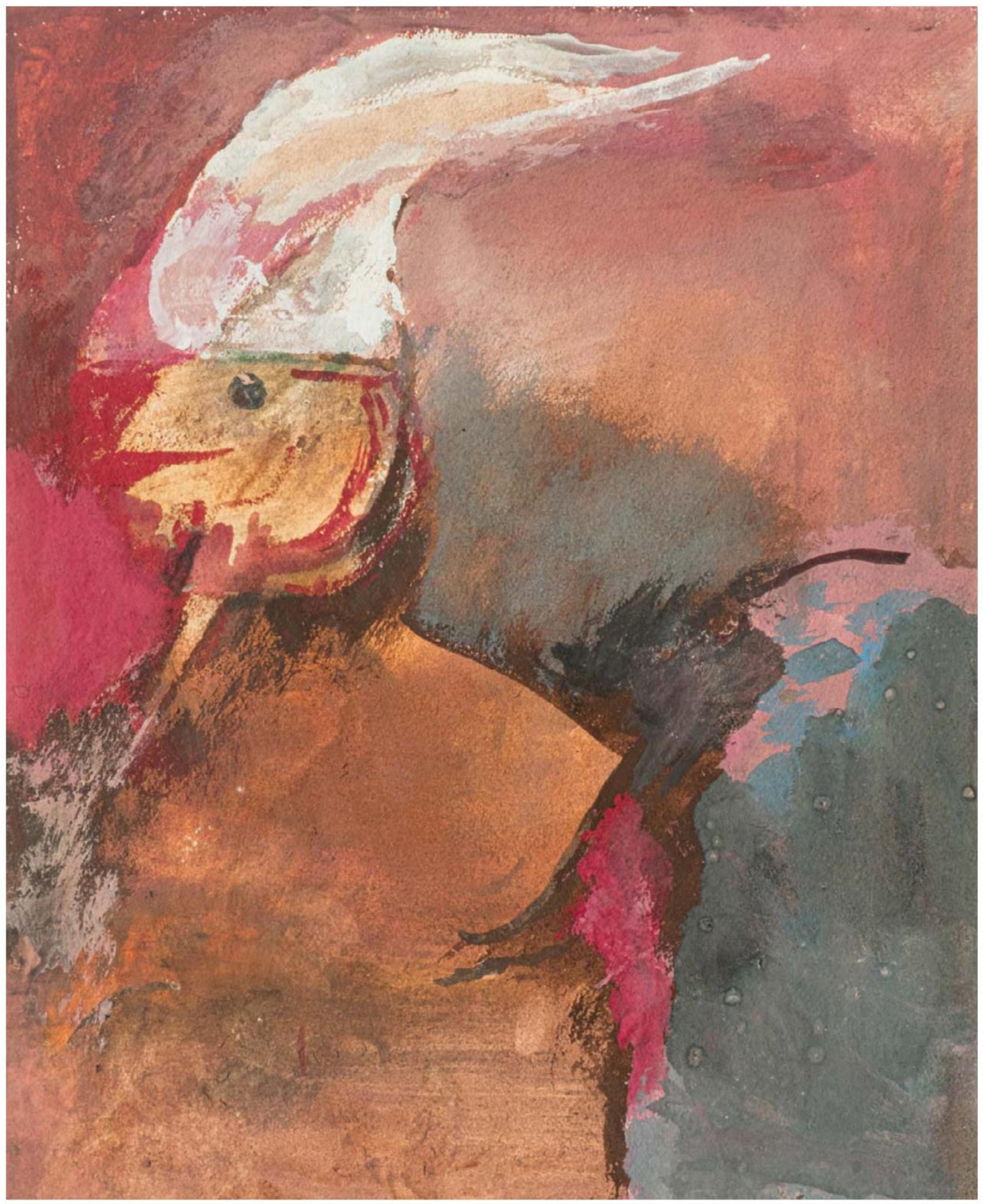
Mervyn Peake (1911-1968)

Though already developing as a painter, Mervyn Peake established himself as a writer and illustrator in 1939, with *Captain Slaughterboard Drops Anchor*, a comic fantasy intended for children. This revealed that he had an outstanding talent for the grotesque, and was ready to align himself to Romantic tendencies in British art. He applied that talent to a broad range of visual and verbal forms, central to which was his 'Gormenghast' trilogy, an extraordinary imaginative achievement detailing a parallel world.

For a biography of Mervyn Peake, please refer to *The Illustrators*, 2018, page 72.

Further reading:

John Batchelor, *Mervyn Peake. a biographical and critical exploration*, London: Duckworth, 1974;
Colin Manlove (rev Clare L Taylor), 'Peake, Mervyn Laurence (1911-1968)', in H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 43, pages 269-271;
John Watney, *Mervyn Peake*, London: Michael Joseph, 1976;
G Peter Winnington (ed), Mervyn Peake. *The Man and His Art*, London: Peter Owen Publishers, 2006;
G Peter Winnington, *Vast Alchemies. The Life and Work of Mervyn Peake*, London: Peter Owen Publishers, 2000;
Malcolm Yorke, *Mervyn Peake: My Eyes Mint Gold: A Life*, London: John Murray, 2000

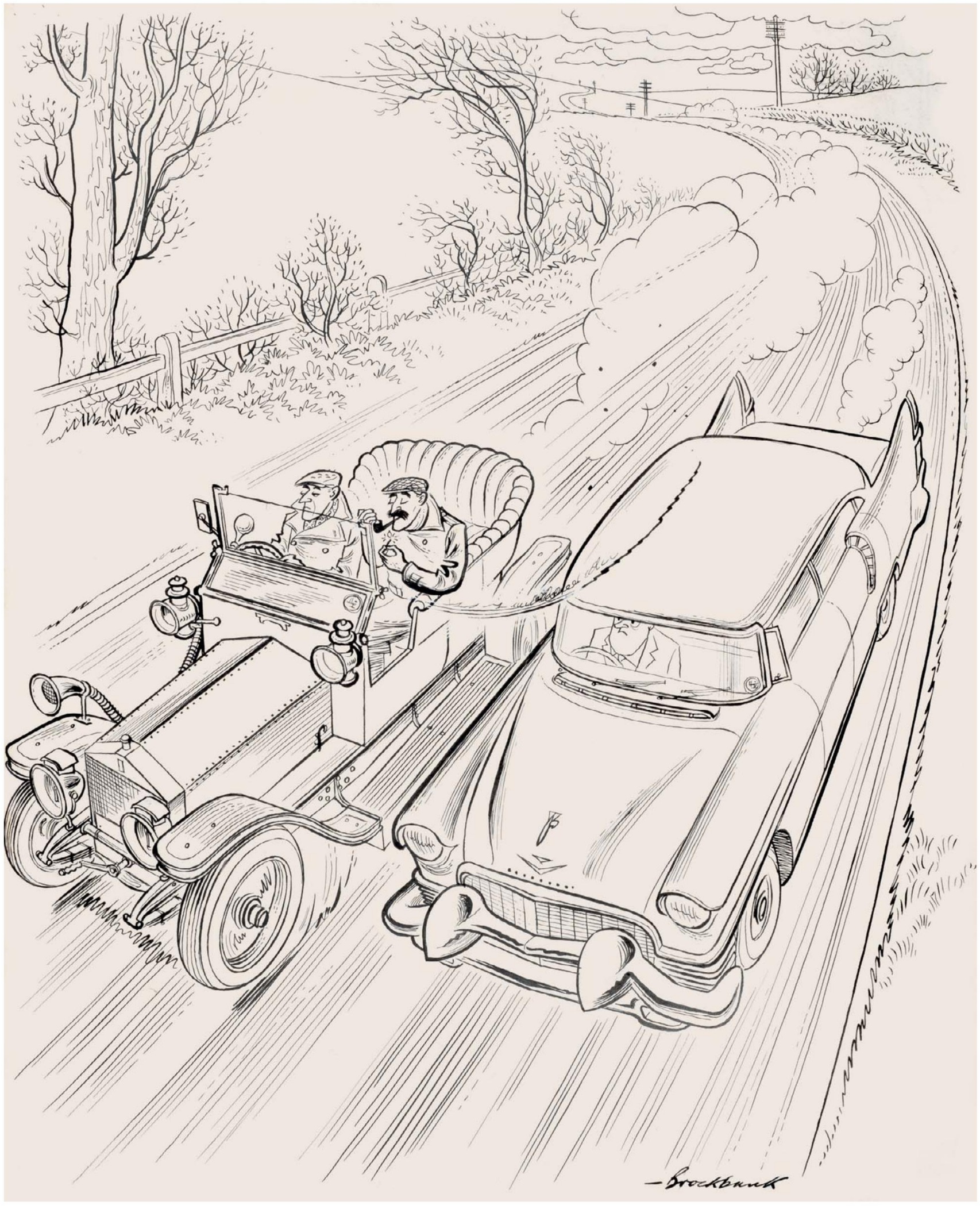


122 (left)
UNTITLED XI
Watercolour and bodycolour
14 ½ x 11 ¾ INCHES
Exhibited: 'Meryvn Peake: The Man and his Art', Chris Beetles Gallery, London, October 2006, no 16

123 (below)
UNTITLED III
Watercolour
7 ¾ x 8 ¼ INCHES

124
MISS FLITE
Inscribed with title on reverse
Ink and bodycolour
8 ¾ × 5 ¼ INCHES
Illustrated: *The Drawings of Mervyn Peake*, London: Davis-Poynter, 1974, plate 71;
Mervyn Peake, *Sketches from Bleak House*, London: Meuthen, 1983, page 23

125
MR TURVEYDROP
Signed
Watercolour and bodycolour
12 ½ × 6 ¾ INCHES
Illustrated: *The Drawings of Mervyn Peake*, London: Davis-Poynter, 1974, plate 70;
Mervyn Peake, *Sketches from Bleak House*, London: Meuthen, 1983, page 43



RUSSELL BROCKBANK

Russell Partridge Brockbank, SIA (1913-1979)

During the years following the Second World War, the name of Russell Brockbank became synonymous with his cartoons of cars and planes. Grounded in his obsession with his favourite subjects, his delightful drawings are always completely accurate in detail, so can be enjoyed equally by all, from the non-motorist to the petrolhead.

For a biography of Russell Brockbank, please refer to *The Illustrators*, 2002, page 82.

126

ROLLS-ROYCE SILVER GHOST ... STRIKE A LIGHT!
Signed
Ink
13 ½ x 11 INCHES
Illustrated: *Punch*, 16 June 1954, page 712;
The Brockbank Omnibus, London: Perpetua Books, 1957, page 13;
The Penguin Brockbank, Harmondsworth: Penguin Books, 1963, page 7;
The Best of Brockbank, Newton Abbot: David & Charles, 1975

CHRIS BEETLES ON RUSSELL BROCKBANK

To say Brockbank is to think CARS. In cartoon art it takes a great cartoonist to become inseparable from his subject; to have that special ability that combines the qualities of idiosyncratic but accurate drawing, with a humour that explores and defines a genre.

Russell Brockbank, art editor of *Punch* from 1949 to 1960, chronicled the twentieth century's obsession with the motor car and will be forever placed in its driving seat. He is joined in this collective memory of the age by a small and special band of artists:

• Heath Robinson (1872-1944) made the Machine Age manageable by domesticating it, and his name and inventive genius have passed into the English language.

• H M Bateman (1887-1970) recreated the ever excruciating moment of public embarrassment with the dynamic staging of that minor slip in etiquette that results in graphic overwhelming shame; the social gaffes of The Man Who … lives on in our fears.

• Pont (1908-1940) displayed the English Character and found it eccentric – nothing changes.

• Giles (1916-1995) gave us The News and every fad and fashion, but gave it a sense of proportion by demonstrating the sweetly dysfunctional that lurks in every extended middle England family.

This roll call of great cartoonists is also the index to a social and psychological history of the century. The generation within which each artist worked, will recognise themselves easily enough through the jokes, insights and gentle satire but years later, despite huge political and social change, the humour is rediscovered as funny and relevant. Human nature and its preoccupations remains the same and is revealed again and often by the rare essence of universal humour.

Brockbank knew well that his cartoons had a wider appeal than just car jokes for car nuts. In an introduction to the famously popular *Motoring Through Punch 1900-1970*, he pointed out that it 'centred on a great invention of our times which for good or ill has revolutionised the lives of us all'. There was no doubt what he personally felt about cars, for he was a happy man with his business as his hobby, never happier than driving fast on the Queen's highway, tweaking variously under the bonnet or closely mingling at Silverstone type race meetings. The resulting technical accuracy of his cars is justly acknowledged – a Brockbank Mini, Bugatti, Mercedes Benz or Rolls Royce is the real thing.

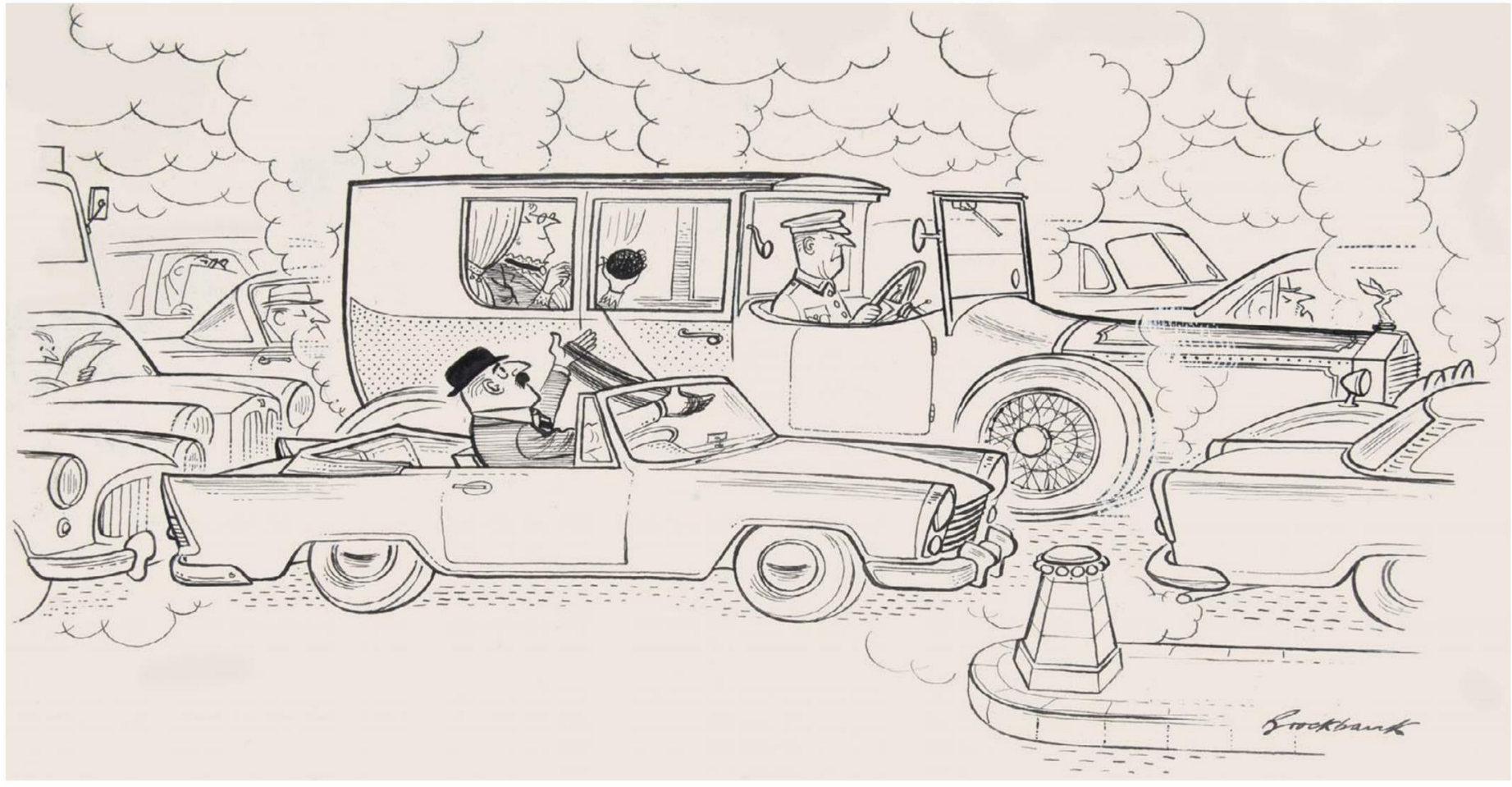
His observational skills were not, however, just chrome deep, for no one has chronicled every new development or trend with more insight. In particular throughout his work from the first cartoon for *Punch* in 1938 to the celebrated weekly cartoons for *Motor* magazine in the 1960s and 1970s we see new alignments of the English social classes. The class struggle was no longer fought in the upstairs downstairs of country houses but on the open road between gentry and working class, sporting car enthusiasts and scattered pedestrians, between Rolls Royce and family run about, between the flash money and the stolid traveller, between the romantic and the functional. And when internecine strife was exhausted Brockbank took the Englishman Abroad for a bit of assertive rest and recuperation. For here was the subtle renewal of our age-old relationship with the French, with the car as the new longbow and the road as the new battleground with Brockbank of course, as the most impartial war correspondent.

No nuance of driving or technical innovation escaped Brockbank's incisive pen line. Trends and types were recorded in the then hugely influential high circulation *Punch*, as through the bemused and accident prone hero in the episodic adventures of *Motor* magazine's Major Upsett.

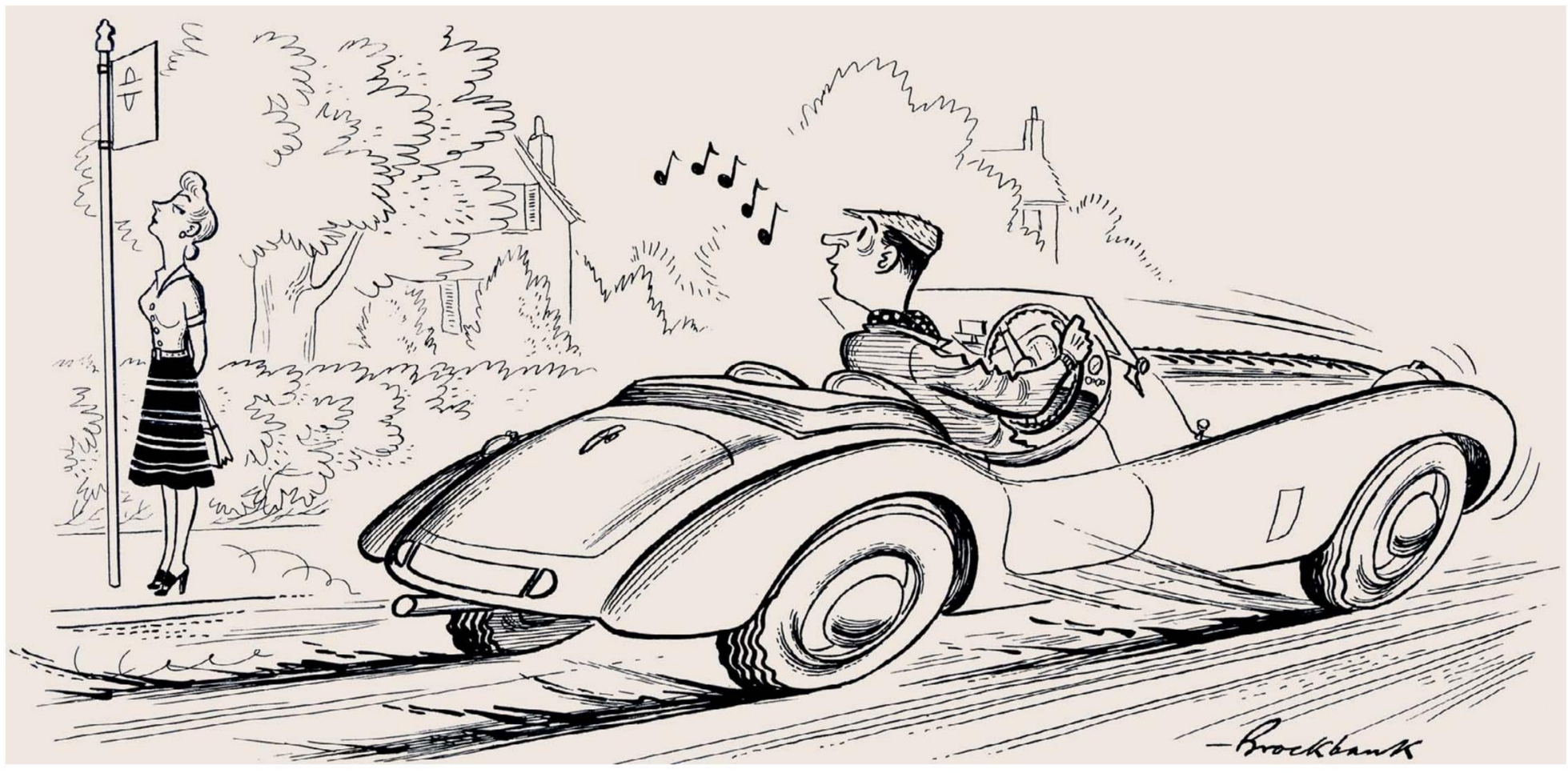
Brockbank showed us how husband and wife shared the car – a new space for battle of the sexes, and he showed us how the countryside accommodated the cars and often fought back. We were given hitch hiking-tramps, saluting AA men, beset bubble cars, menacing new motorways, the first speed traps, the perils of overtaking, caravans, bank holiday queues, motor shows and car salesmen, the learner driver and at the other end of the rainbow Brockbank's own pot of gold the Grand Prix moment …

> *What a blessing for all mankind – except, that is, for out-dated hoodlums like myself who positively adore the clatter of overhead camshafts, the Wagnerian symphony from the exhaust as one slices through the gears, the smell of warm oil, the bite of good brakes before the screech of the tyres through the next corner, the arc of the rev counter needle racing round the dial, the whistle of the wind, the low moans of one's wife crouching in embryonic posture under the dashboard.*
>
> (Russell Brockbank)

Chris Beetles



127
A LONG YARN
Signed
Ink
7 x 11 ½ INCHES
Illustrated: *Punch*,
27 May 1959, page 731



128
DISTRACTIONS
Signed
Ink
6 x 12 INCHES

129

MAPS AND TRAPS

Signed with initials

Ink

4 x 6 ¼ INCHES

Illustrated: J. B. Boothroyd, *Motor if you Must*, London: Allen & Unwin, 1966

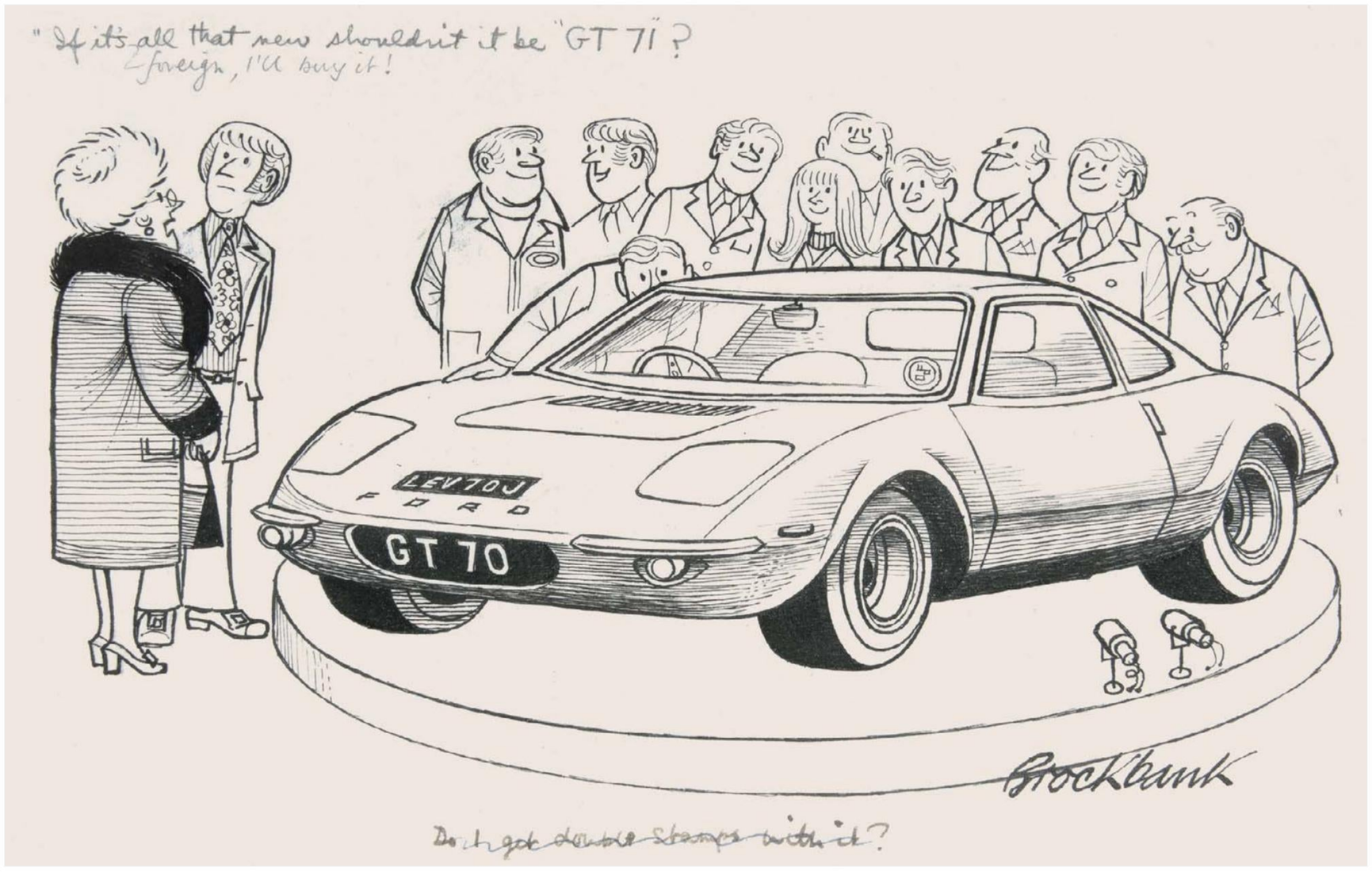
130

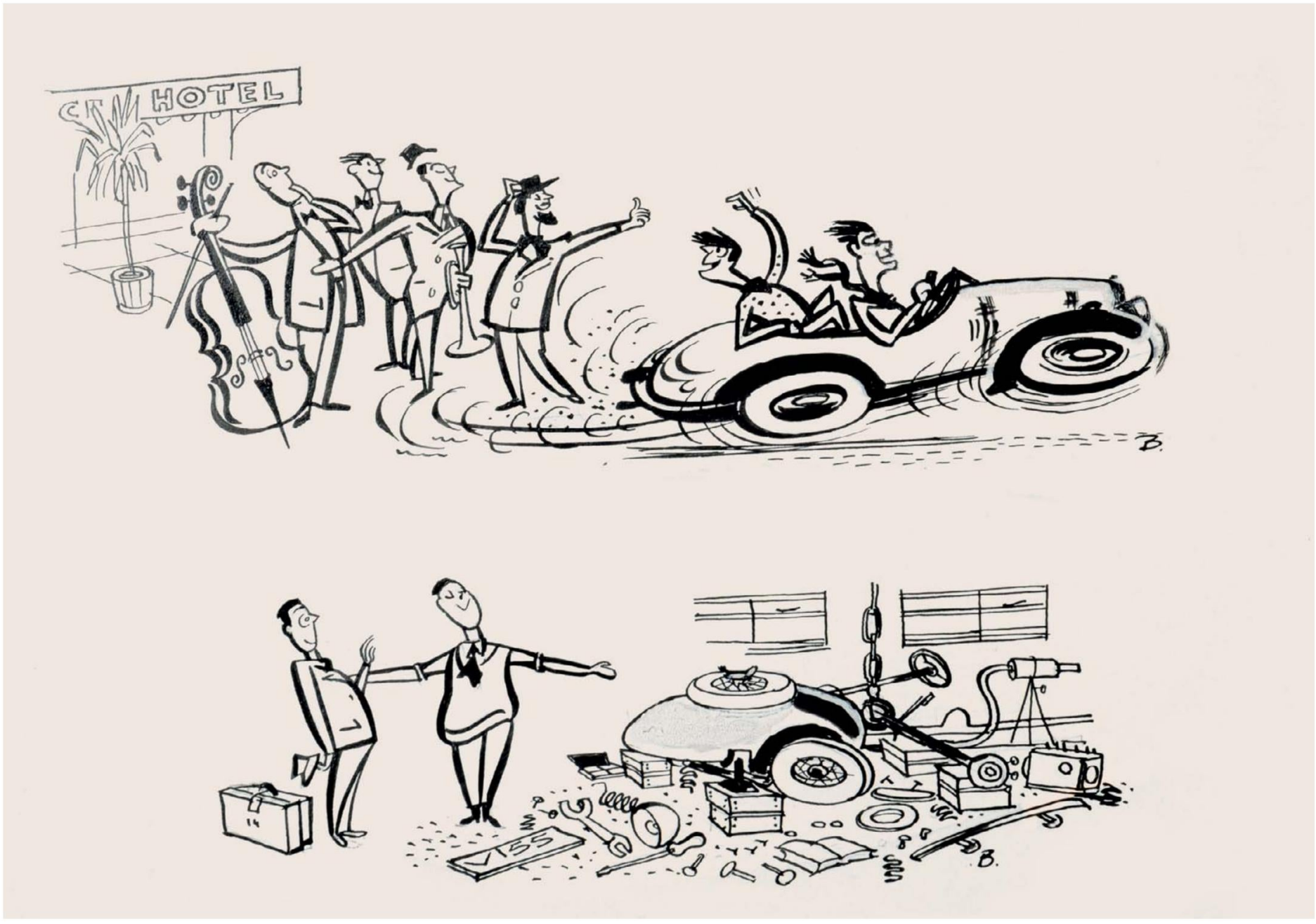
IF IT'S ALL THAT NEW SHOULDN'T IT BE THE 'GT 71'?

Signed and inscribed with title

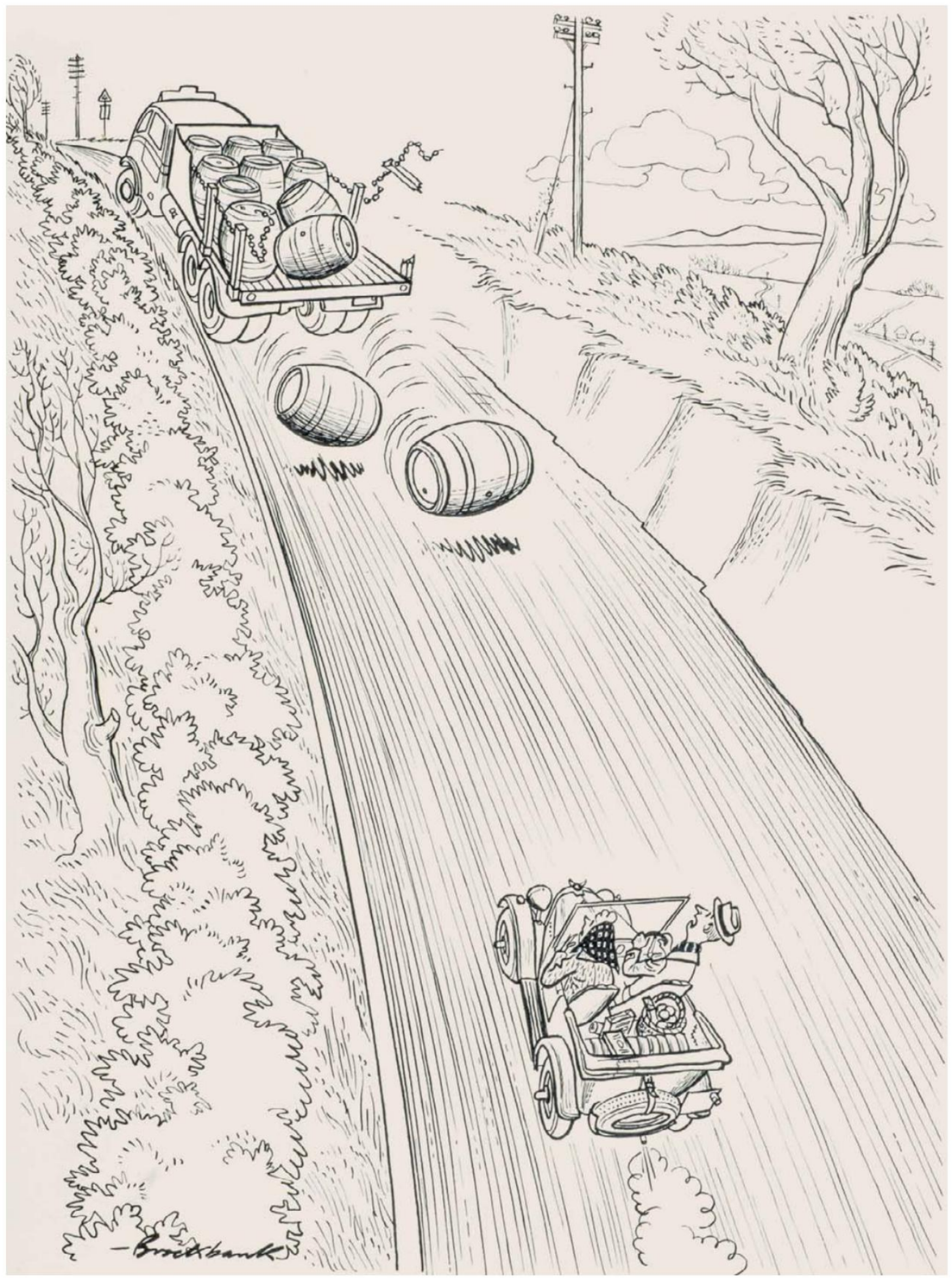
Ink

7 x 10 INCHES





131
SCRAP METAL
Signed twice with initials
Ink
7 x 10 INCHES



132

QUICK – LOOK IT UP IN THE HIGHWAY CODE!

Signed and inscribed with title

Ink

12 x 9 INCHES

Illustrated: *Punch*, 29 October 1952

133

IS THIS THE THING THAT SUPERSEDES THE RADAR?

Signed and inscribed below mount

Ink

8 ½ x 7 ¼ INCHES

Illustrated: *Punch*, 9 April 1958, page 482

ANDRÉ FRANÇOIS

André François (1915-2005)

André François was a highly original artist, whose sharp satires of the human comedy influenced a generation of illustrators and cartoonists and, as such, paralleled the work of Ronald Searle and Saul Steinberg.

André François was born André Farkas in Temesvár, Austro-Hungary, on 9 November 1915. His father was a Jewish-Hungarian businessman, and his mother was Viennese. (As the result of border changes in 1920, Temesvár became part of Romania, and its name changed to Timișoara.)

François said that 'he became an artist because he was poor at school' ('Obituary', *The Times*, 30 April 2005). In 1932, he moved to Budapest to stay with a cousin who was studying medicine, and enrolled at the Academy of Fine Arts. However, he found the teaching stuffy, and left after a year. In 1934, he moved to Paris to work with the famous poster artist, Adolphe Cassandre. It was on Cassandre's recommendation that he received a commission to design posters for the department store, Galeries Lafayette. Then, in 1937, he produced graphic works for the Paris Exposition Internationale. During the same period, he began to contribute cartoons to Parisian newspapers and magazines under the name 'André François'. When he became a French citizen in 1939, this became his official surname.

During the Second World War, François and his English wife, Margaret, moved to Marseilles, to work for the newspapers that had moved out of occupied Paris. But, because of the threat of the Vichy government rounding up Jews, he obtained false papers and moved his family to the Haute-Savoie. There he created hundreds of cartoons for the leftist newspapers, L'*Action* and *Les Lettres Françaises*. After the liberation, he returned to Paris, and eventually settled with his family in Grisy-les-Plâtres, in the Val-d'Oise, working from a studio in his garden.

Having illustrated his first children's book – *Pitounet et Fiocco*, by Auguste Bailly – in 1942, François subsequently developed into a master of the form. He also illustrated such classics as Diderot's *Jacques le Fataliste* (1947), Balzac's *Contes Drolatiques* (1957) and Jarry's *Ubu-Roi* (1958), while, in 1957, he collaborated with Jacques Prévert on *Lettre des îles Baladar*. He contributed to a wide range of French periodicals, including *Le Rire*, and produced artwork for numerous advertising campaigns. His first exhibition was held at Galerie La Hune, Paris, in 1955.

At the same time, François gained an equally high reputation in Britain and the United States, through his work on such periodicals as *Punch*, *Lilliput* (both from 1949) and the *New Yorker* (first cover in 1963). He became a close friend of Ronald Searle, who provided the introduction for the collection, *The Biting Eye of André François* (1960).

For a brief period, from the late 1950s, François also worked as a designer of sets and costumes. Projects included Roland Petit's *Valentine, ou Le vélo magique* for his Ballets de Paris, with music by Michel Legrand (1957); Peter Hall's productions of *The Merry Wives of Windsor* for the Royal Shakespeare Company, and of George Tabori's *Brouhaha* at the Aldwych (both 1958); Gene Kelly's *Pas de Dieux* for the Paris Opera, to music by George Gershwin (1960); and Peter Darrell's *Lysistrata* for the Western Ballet Theatre at the Bath Festival, with music by Johnny Dankworth (1964).

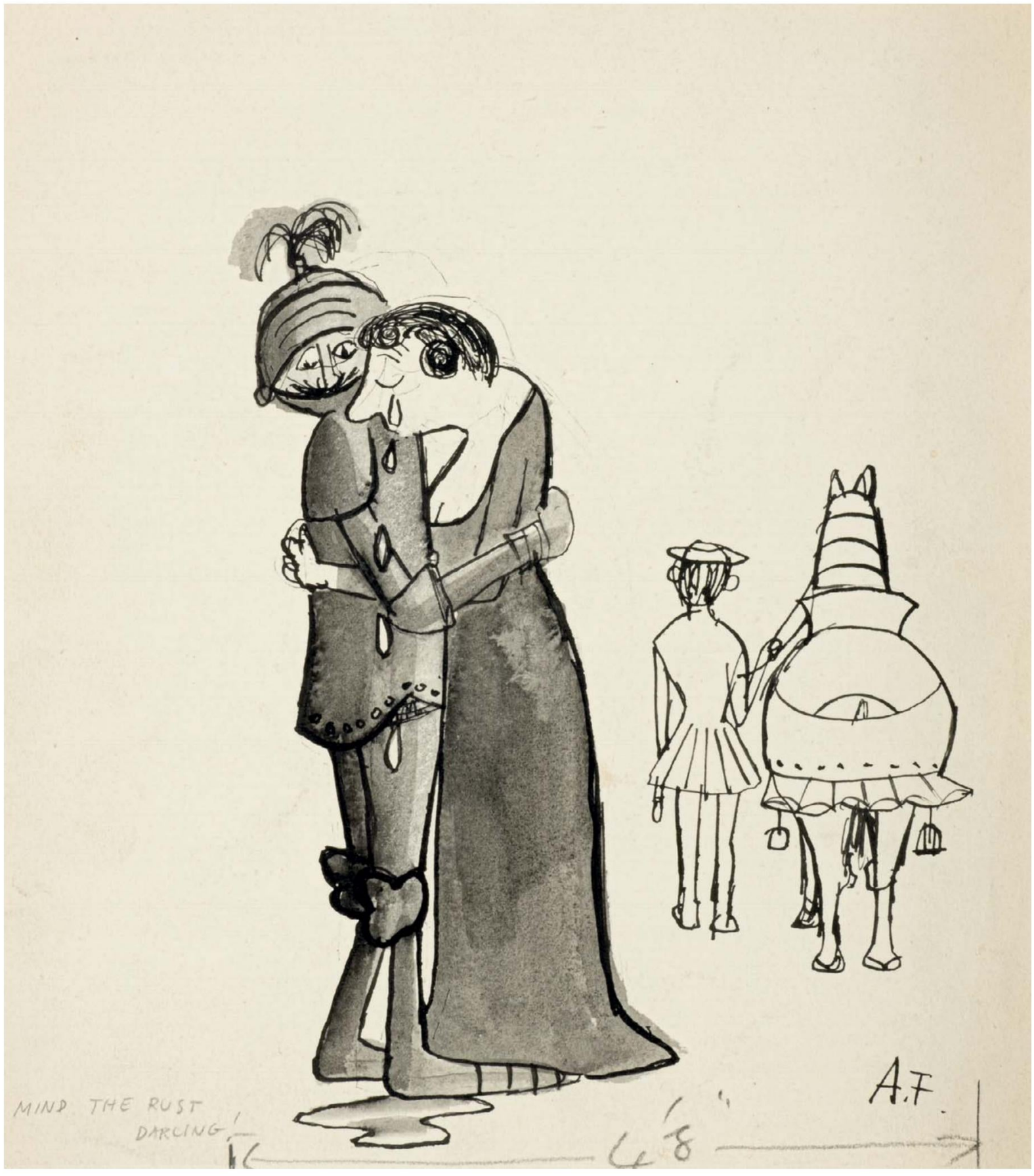
Concentrating mainly on painting, sculpture and collage from 1960, François held major retrospectives at the Musée d'Art Moderne in Paris (1986) and five museums across Tokyo (1995).

In December 2002, a fire in his studio destroyed much of François' oeuvre, including most of his sculptures. It was fortunate that the photographer, Sarah Moon, had made a short film about the artist in his studio not long before the conflagration. And the disaster did not deter him from returning to work. Within a few months he had produced a sufficient number of new images to contribute to two solo shows in Paris: 'André François. Affiches et Graphisme' at the Bibliothèque Forney (2003) and 'L'épreuve du feu' at the Centre Pompidou (2004).

His honours and awards included the Gold Medal of The Art Directors Club, USA (1962), the Légion d'honneur (1975), Prix Honoré Daumier (1979), and the Grand Prix National des Art Graphiques (1980). He was a member of the Alliance Graphique Internationale.

François died at home on 11 April 2005. Of his two children, his son Pierre became an architect.

His work is represented in numerous public collections, including the Musée Tomi Ungerer (Strasbourg).



134

MIND THE RUST, DARLING!

Signed with initials and inscribed with title

Ink and watercolour

Provenance: Luke Gertler Collection

8 ½ x 8 ¾ INCHES

WILLIAM SCULLY

William Scully (1917-2002)

During a career that spanned almost 60 years, William Scully forged a reputation as one of the most prolific and widely published cartoonists of the twentieth century. His loose but carefully considered cartoons were quintessentially British in their humour, but with a style and wit that could stand comparison with the great cartoonists of the *New Yorker*. His editor at *Punch*, William Hewison, described his work as 'Marvellously free and autographic but with a tight control over the use of tone. You are always aware of space in a Scully drawing.'

For a biography of William Scully, please refer to *The Illustrators*, 2022, page 154.

135

THE GODS ARE ANGRY BECAUSE THIS HAS BEEN DECLARED A SMOKELESS ZONE

Signed and inscribed with title

Ink and watercolour with pencil

16 ¼ x 18 INCHES

Illustrated: *Punch*, 27 November 1968, page 769

136

GROSVENOR SQUARE, SIR? YOUR BEST BET IS TO TAG ALONG BEHIND THAT LOT

Signed and inscribed with title

Ink and watercolour with bodycolour

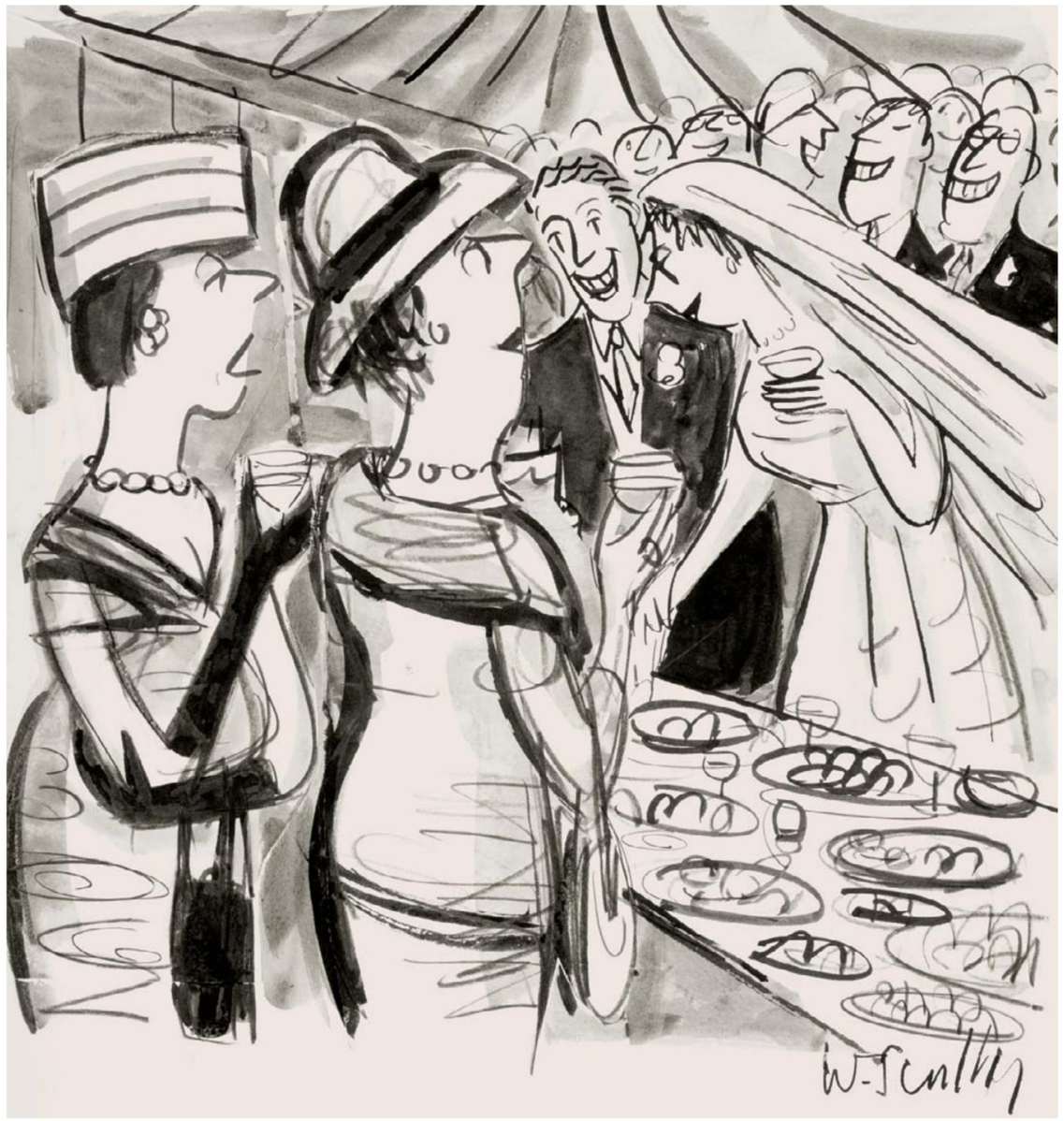
17 ½ x 22 INCHES

Illustrated: *Punch*, 27 March 1968, page 463

137 (left)
HE'S SOMETHING IN THE CITY, AND I GATHER SOMEONE DUBIOUS TO KNOW
Signed and inscribed with title
Ink and watercolour
9 ¼ x 7 ¼ INCHES
Illustrated: *Sunday Telegraph*

138 (above)
I'M AFRAID THERE'S SOME MISTAKE – I'M NOT THE HOSTESS
Signed
Ink and watercolour with bodcolour
8 ½ x 6 ¼ INCHES
Illustrated: *Punch*, 14 November 1962, page 704

139 (left)
WHY, HENRY! MOUSTACHE AND PIPE! HOW LONG HAVE YOU HAD THOSE?
Signed and inscribed with title
Ink and watercolour with pencil and bodycolour
14 x 17 ¼ INCHES
Illustrated: *Punch*, 21 May 1969, page 766



140

I DO HOPE HER FIRST MARRIAGE IS MORE SUCCESSFUL THAN MINE WAS

Signed and inscribed with title

Ink and watercolour with pencil

16 x 15 ½ INCHES

Illustrated: *Punch*, 15 January 1969, page 101

141

I WOULD SAY YOU'RE GOING TO STRIKE IT PRETTY RICH. I SEE VAST ACRES OF GREEN BELT DOTTED WITH DELECTABLE DWELLINGS, AND ALL SELLING LIKE HOT CAKES

Signed and inscribed with title

Ink and watercolour with bodycolour

9 x 6 ¾ INCHES

Illustrated: *Spectator*, 23 October 1999, page 22

ROBIN JACQUES

Robin Jacques (1920-1995)

Robin Jacques was a prolific 20th century illustrator who was best known for his meticulous draughtsmanship in ink and softly modulated watercolours for fairy tale and fantasy illustrations for children's books.

Robin Jacques was born on 27 March 1920 in Chelsea, London. His father, who was a professional soldier, died in 1922 in a flying accident. After the death of his father, Robin and his sister Hattie lived with their maternal grandparents. Hattie Jacques went on to become a well-known British comedy actress best known for her roles in the *Carry On* films.

Early on in her acting career, Hattie had added the letter 'c' to her surname, it previously being spelt 'Jaques', Robin Jacques followed. He left school at the age of 16 and became apprenticed to an advertising agency. With no formal art training he taught himself to draw by copying from books of anatomy, and sketching objects at the Victoria & Albert Museum.

During the Second World War Robin Jacques became a Royal Engineer and was stationed in France, Holland and Germany, before being invalided out in 1945. Following the war, Robin Jacques became the Art Director for the monthly periodical, *Strand Magazine*.

It was during this period that Robin Jacques began to illustrate articles and books on a regular basis. He had a long-term connection with the *Radio Times* and was commissioned by them until 1981. Additionally, he worked for *Lilliput*, *Punch* and *The Listener*. As a book illustrator Robin Jacques became well-known for his artwork for classic literature, such as *Vanity Fair* (1963) and *Middlemarch* (1972) commissioned by the Folio Society. He had a particular flair for drawing historically accurate uniforms and costume, making him a perfect match for illustrating 19th century novels.

In children's literature Robin Jacques was a prolific illustrator of fairy tales. A well-known collaboration was with the author Ruth Manning-Sanders (1899-1988). Together they produced 21 titles, which included *A Book of Giants* (1962) and *Folk & Fairy Tales* (1978). Robin Jacques was well-known for using the drawing technique of stippling, a style in which illustrations are made up of small dots to create an image. The technique is used to create texture and pattern in a drawing, as well as creating an effect of light and shadow.

Robin Jacques believed his distinctive illustration style and technique had been cemented too early on in his career, 'I should like to stop drawing for some time … and completely re-align my ideas on style and approach. I love to draw but need to solve a contradiction between my ideas and my work as it is' (John Ryder, *Artist's of a Certain Line*, 1960, page 82). Despite self-doubts he was one of the most successful illustrators of his day, with a reputation for producing high quality artwork to a tight deadline, and was in demand throughout his career.

Robin Jacques married three times, was a widower twice and had one child. He lived for a time in France and briefly in Mexico. He worked as an illustrator up until his death aged 74 on 18 March 1995. Today you can see his illustrations prominently displayed as a mural of Sherlock Holmes, on the Baker Street Jubilee line platform.

142

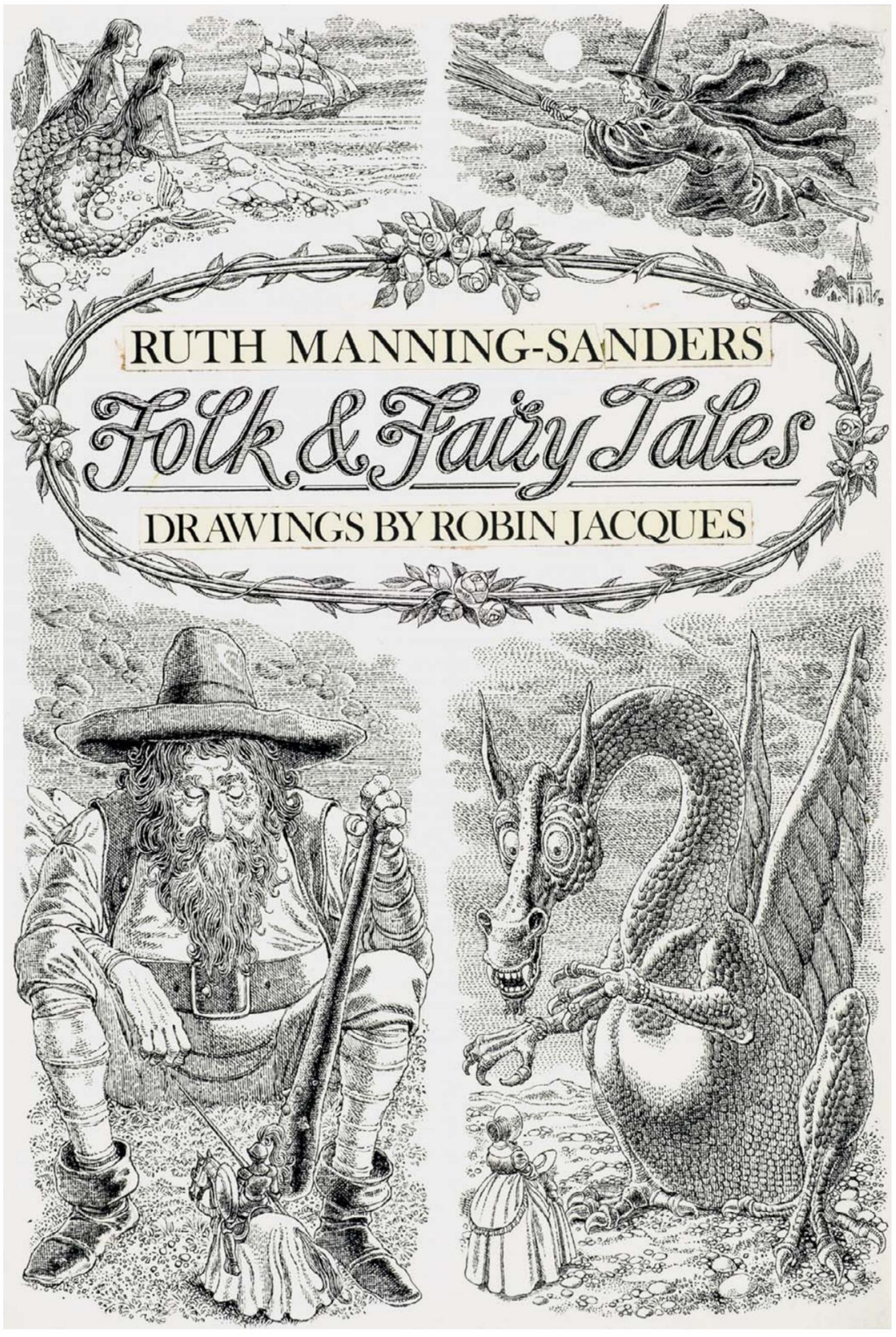
DRAGON MAGIC

Signed and dated '70

Ink

7 ½ x 5 ¼ INCHES

Illustrated: Andre Norton, *Dragon Magic*, New York: Thomas Crowell Co, 1972



143
FOLK AND FAIRY TALES
Signed and dated '82
Ink with collage
11 ¼ x 7 ½ INCHES
Illustrated: Ruth Manning-Sanders, *Folk and Fairy Tales*, London: Methuen & Co, 1978, jacket design

144
SHE RAN BETWEEN HIS LEGS
Signed
Ink
9 ½ x 6 ¼ INCHES

145
BILLY BUDD
Signed and inscribed with title
Ink
4 ¼ x 2 INCHES
Illustrated: *Radio Times*,
11 April 1981

From the novel by Herman Melville which was unfinished at his death and published posthumously in 1924. It has been dramatised as a film (1962), stage play, radio play and in 1951 was made into an opera by Benjamin Britten.

146 (left)
STANDING IN THE GIANT'S PALM
Ink
8 ¼ x 6 ¾ INCHES

147 (above)
A BOOK OF WIZARDS
Signed
Ink
8 x 6 INCHES
Illustrated: Ruth Manning-Sanders, *A Book of Wizards*, London: Methuen & Co, 1978, page 74

RONALD SEARLE

Ronald William Fordham Searle, CBE HRWS (1920-2011)

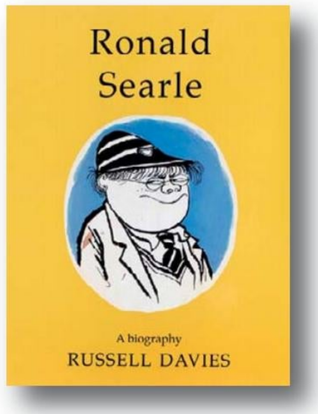
Equally inspired by a wide range of experience and a great knowledge of the history of caricature, Ronald Searle honed an incisive graphic skill to develop an unparalleled graphic oeuvre, an oeuvre that has immortalised him as one of the most popular and influential cartoonist-illustrators of all time.

For a biography of Ronald Searle, please refer to *The Illustrators*, 2018, page 94.

For essays on various aspects of Ronald Searle's achievement, see *The Illustrators*, 1999, pages 228-230; and *The Illustrators*, 2000, pages 40-42.

Chris Beetles Gallery published Russell Davies's *Ronald Searle*. In this 2003 edition of the 1990 biography, Russell Davies and Ronald Searle added corrections and brought up to date the exhibitions list and bibliography.

Chris Beetles Gallery also held the major tribute exhibition, 'Ronald Searle Remembered', in May-June 2012. It was accompanied by a 200 page fully-illustrated catalogue, containing newly researched essays and notes.



148

'IT IS PROPOSED TO USE THIS DONATION FOR THE PURCHASE OF NEW WENCHES FOR OUR PARK AS THE PRESENT OLD ONES ARE IN A VERY DILAPIDATED STATE'
CARROLTON (OHIO) CHRONICLE
Signed and inscribed with title
Ink
11 ½ x 7 ¼ INCHES
Illustrated: Denys Parsons, *It Must Be True, It Was All In the Papers*, London: MacDonald and Co, 1952, page 10

149 (left)
'WELL ACTUALLY, MISS TONKS, MY SOUL IS IN TORMENT'
Signed, inscribed with title and dated 1951
Ink
12 ¾ x 8 INCHES
Illustrated: *Lilliput*, September-October 1951, page 67; Kaye Webb (compiler), *The St Trinian's Story*, London: Perpetua, 1959, page 114
Exhibited: Leicester Galleries, October 1954; 'Ronald Searle, A Retrospective', Chris Beetles Gallery, London, October 2003

150 (below)
BANK ROBBERY
Signed and dated 'Christmas 1952'
Ink
7 ½ x 4 ½ INCHES

151

THE TROUSERS ARE A LITTLE LONG BUT I THINK HE WILL GROW INTO THEM.

Signed, inscribed with title and 'Molesworth: How To Be Topp (page 93)', and dated 1954

Ink

6 ¼ x 7 ¾ INCHES

Illustrated: Geoffrey Willans and Ronald Searle, *How To Be Topp*, London: Max Parrish,1954, page 93

152

MAY I HAVE THE PLEASURE?

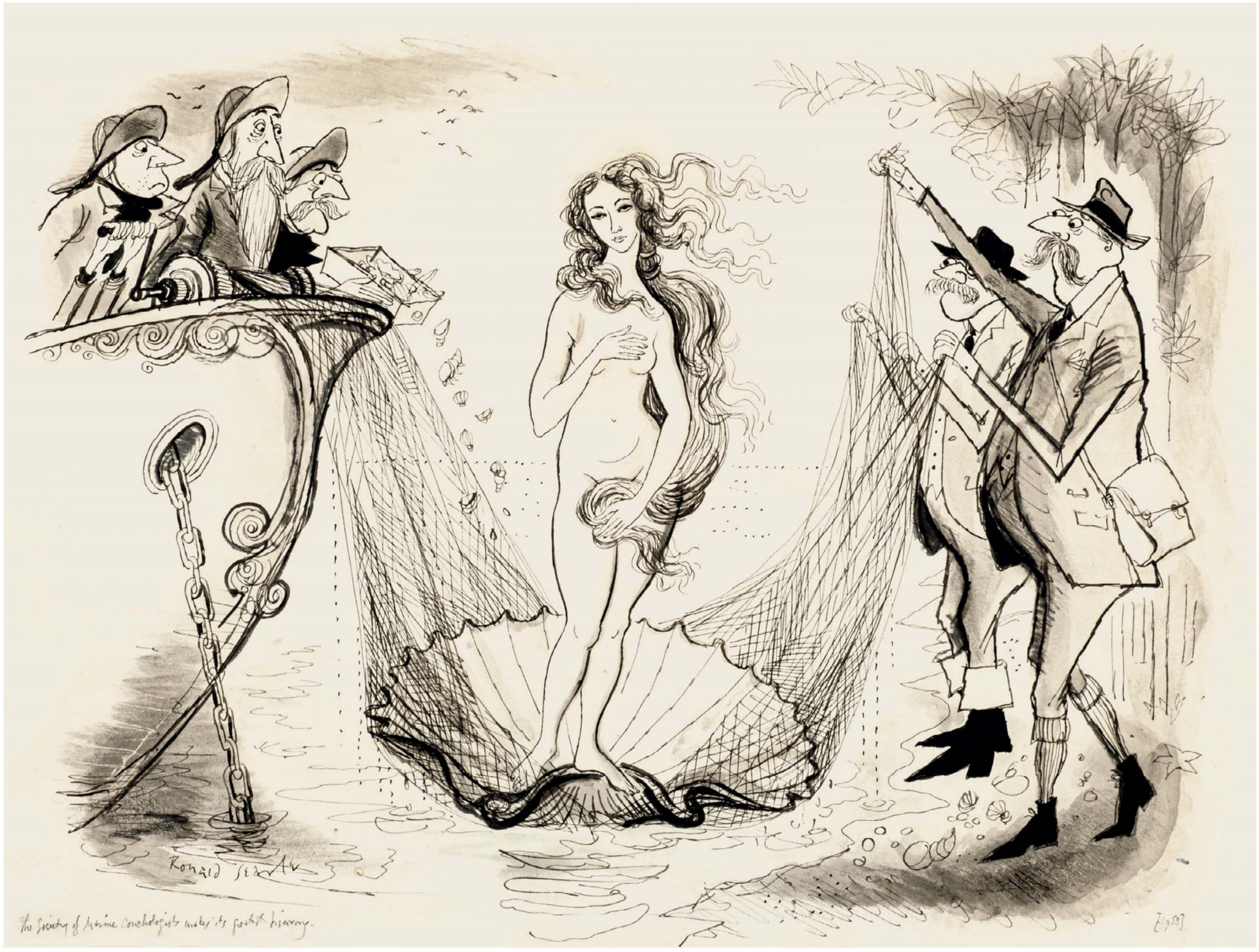
Signed, inscribed with title and dated 1956

Inscribed with title and 'Merry England, Etc (page37) London 1956' on reverse

Ink

13 ¼ x 12 INCHES

Illustrated: Ronald Searle, *Merry England*, *Etc*, London: Perpetua Books, 1956, page 37



153

THE SOCIETY OF MARINE CONCHOLOGISTS MAKES ITS GREATEST DISCOVERY

Signed, inscribed with title and dated 1953

Ink

13 x 17 INCHES

Illustrated: *Punch*, May 1953;

Ronald Searle, *Merry England*, *Etc*, London: Perpetua Books, 1956, page 91

154

BEDTIME

Signed twice, inscribed 'Drawn in 1952 & signed in 1981'
and extensively inscribed with a note to Luke Gertler, and dated
'14 February 1981'

Ink

10 ¾ x 14 ¼ INCHES

Provenance: Luke Gertler Collection

Illustrated: Drawn for an animated publicity film commissioned
by Lemon Hart Rum, 1952

BUD HANDELSMAN

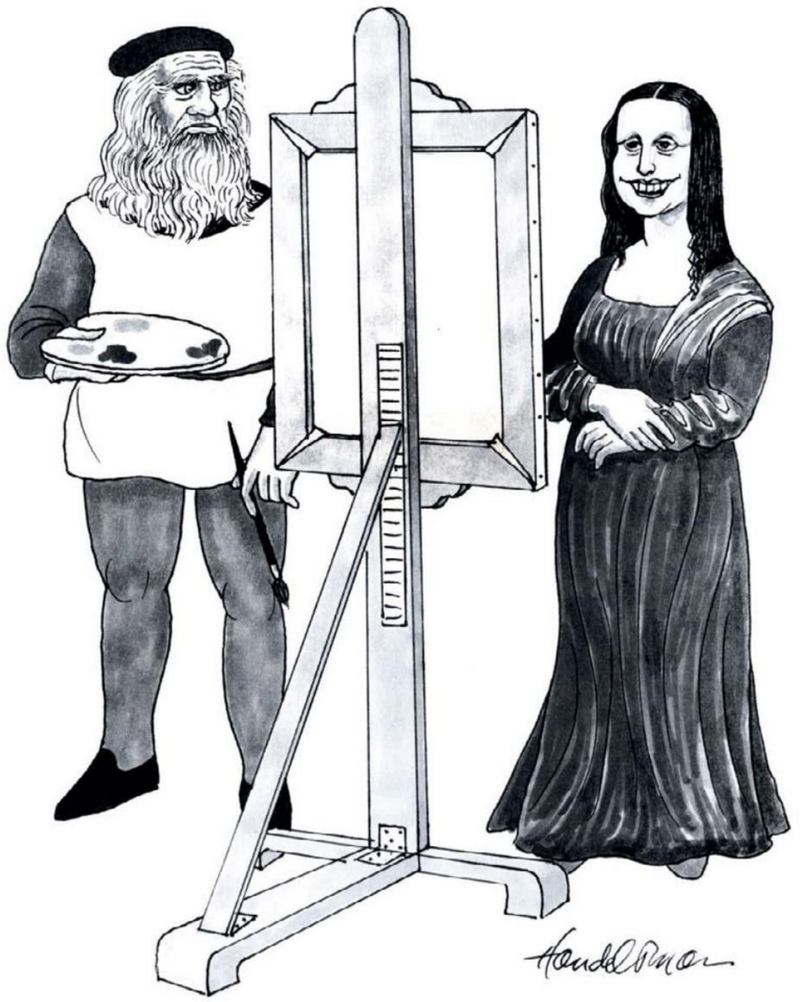
John Bernard Handelsman
(1922-2007)

JB Handelsman achieved great popularity on both sides of the Atlantic as a cartoonist for *The New Yorker*, *Punch* and *Playboy*. Though perhaps best known in the UK as the creator of the strip, 'Freaky Fables', which ran for 11 years in *Punch*, his meticulous line and particularly the sharp, dry wit of his captions stood him out as one of the finest and most memorable *New Yorker* cartoonists of the twentieth century.

For a biography of Bud Handelsman, please refer to *The Illustrators*, 2022, page 196.

155
NAPOLEON DANS SON BUREAU
APRÈS JACQUES-LOUIS DAVID
Signed
Ink and watercolour
12 x 9 INCHES
Illustrated: *New Yorker*, 26 April 1993, page 73

156
HOW INTERESTING! I ALWAYS THOUGHT THE SCIENCE OF PHRENOLOGY WAS LIMITED TO HEADS
Signed and inscribed with title
Ink and watercolour
8 ¼ x 8 ½ INCHES
Illustrated: *Playboy*



157
IT'S NICE, BUT I NEVER SMILE LIKE THAT. I SMILE LIKE THIS
Signed
Ink and watercolour
8 ¼ x 6 ½ INCHES
Illustrated: *New Yorker*, 28 February 1994, page 83

158
I AM UNCERTAIN HOW TO INTERPRET THE DREAM I HAD LAST NIGHT – WHETHER IT MEANS WE CAN EXPECT SEVEN YEARS OF FAMINE, OR SIMPLY THAT I MAY BE A REPRESSED HOMOSEXUAL
Signed and inscribed with title
Ink and watercolour
6 ¾ x 9 INCHES
Illustrated: *Punch*

159

'THE JOINTS OF THY THIGHS ARE LIKE JEWELS'. 'THY BELLY IS LIKE A HEAP OF WHEAT'. AND SO ON. LET US THINK WHAT SPIRITUAL MESSAGE LIES BEHIND THESE DECEPTIVELY SEXY WORDS

Signed and inscribed with title

Ink and watercolour

10 x 8 ¾ INCHES

Illustrated: *Punch*, 26 October 1990, page 13

160

I'D LIKE TO CONGRATULATE YOU ON DYING WITH A LOT OF DIGNITY

Signed

Ink and watercolour

7 ¼ x 6 ¼ INCHES

Illustrated: *New Yorker*, 4 August 1997, page 70

NORMAN THELWELL

Norman Thelwell (1923-2004)

Norman Thelwell is arguably the most popular cartoonist to have worked in Britain since the Second World War. Though almost synonymous with his immortal subject of little girls and their fat ponies, his work is far more wide ranging, perceptive – and indeed prescient – than that association suggests.

For a biography of Norman Thelwell, please refer to *The Illustrators*, 2020, page 154.

Further reading: Mark Bryant, 'Thelwell, Norman (1923-2004)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2008

Having mounted major exhibitions of the work of Thelwell in 1989 and 1991, Chris Beetles encouraged further interest in the artist in 2009 with 'The Definitive Thelwell' and its accompanying catalogue. The 100-page catalogue surveys all aspects of his career, through 177 illustrations, an appreciation, a biographical chronology and a full bibliography.

161

HE KNOCKED THE LAST FENCE DOWN, WITH MY FOOT

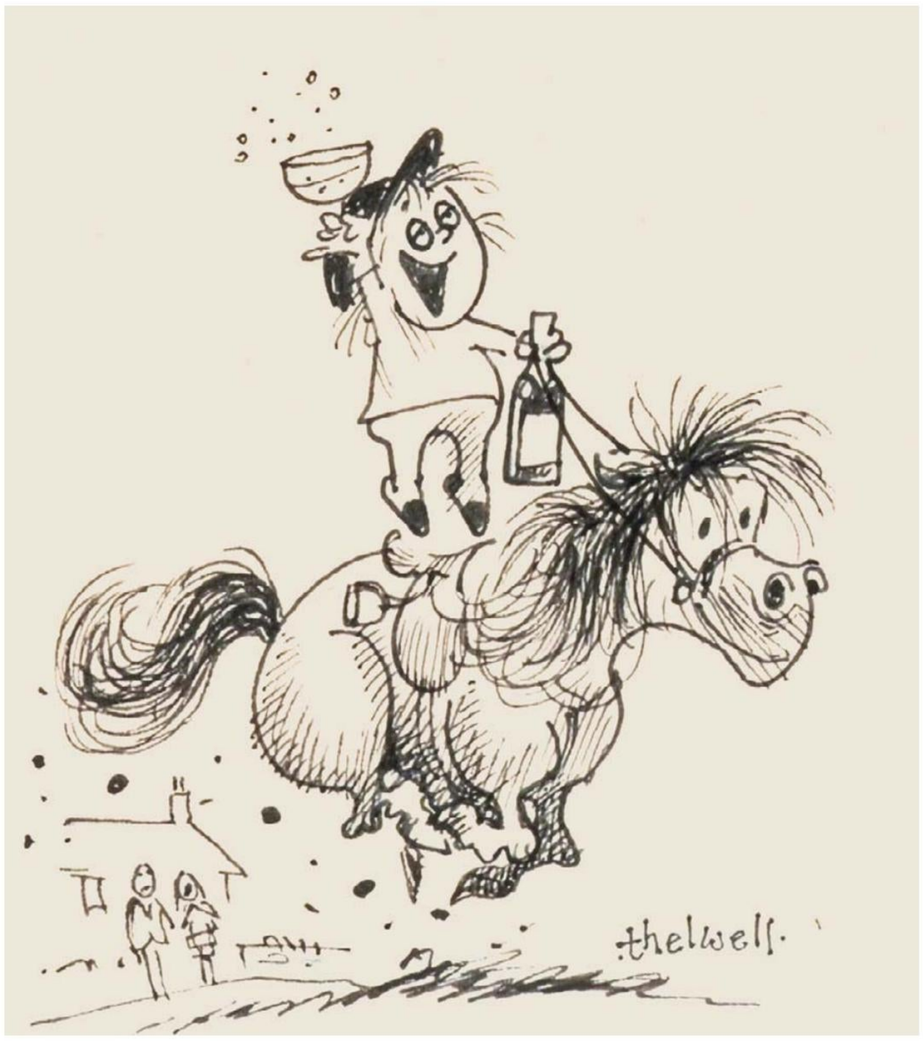
Signed and inscribed with title

Ink

7 ½ x 10 ½ INCHES

Illustrated: *Sunday Express*, 27 June 1965

162 (right)
I TOLD HER TO HANG ON
UNTIL WE KNOW WHO'S WON
Signed and inscribed with title
Ink
3 ½ x 5 INCHES



163 (below)
YOU KNOW THAT ILLEGAL
FENCE THEY PUT ACROSS
THE BRIDLEPATH
Signed with initial and inscribed with title
Ink
4 ¾ x 5 ½ INCHES
Illustrated: *Punch*, 6 November 1974, page 787, 'Oh didn't he ramble ... News that vigilante groups of ramblers are on the warpath to stop the increasing closure of public rights-of-way sent ace war reporter Thelwell sprinting up to the front'

164 (below right)
BUCKING PONY
Signed and inscribed 'Sincere good wishes'
Ink
3 ¾ x 5 ¾ INCHES

165

I DON'T SUPPOSE PRINCESS ANNE EXPECTS HER MOTHER TO KEEP TIDYING UP AFTER HER

Signed and inscribed with title

Ink

5 ½ x 7 ½ INCHES

166

HERE COMES CHARLIE! LET'S HAVE A RUBBER OF BRIDGE

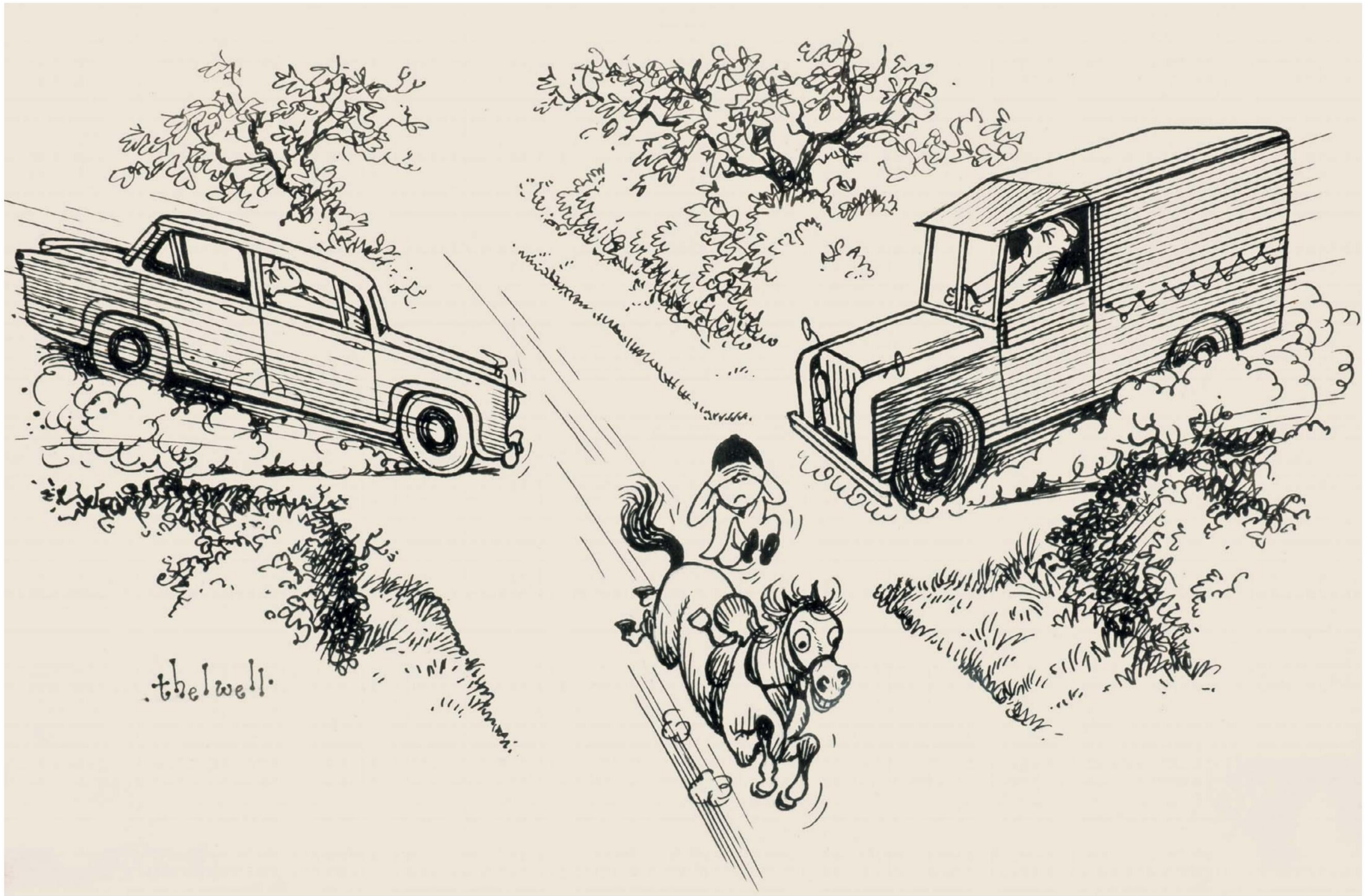
Signed

Inscribed with title on mount

Ink and zipatone

6 x 12 ¼ INCHES

Illustrated: *New Chronicle*;
Norman Thelwell, *Thelwell Country*, London: Methuen & Co, 1959, page 57



167

THE NEW FOREST PONY ...
DUE TO AN ABUNDANCE OF TRAFFIC IN THE AREA, THIS RATHER NARROW BREED IS SAID TO BE IMMUNE TO THE TERROR OF MODERN ROADS

Signed
Inscribed with title on mount
Ink
5 ¼ × 8 INCHES
Illustrated: Norman Thelwell, *Angels on Horseback – And Elsewhere*, London: Methuen & Co, 1957, page 13

168

I'D LIKE TO SEE GENERAL CHARLES DE GAULLE INFLUENCE HIS AGRICULTURAL POLICY.

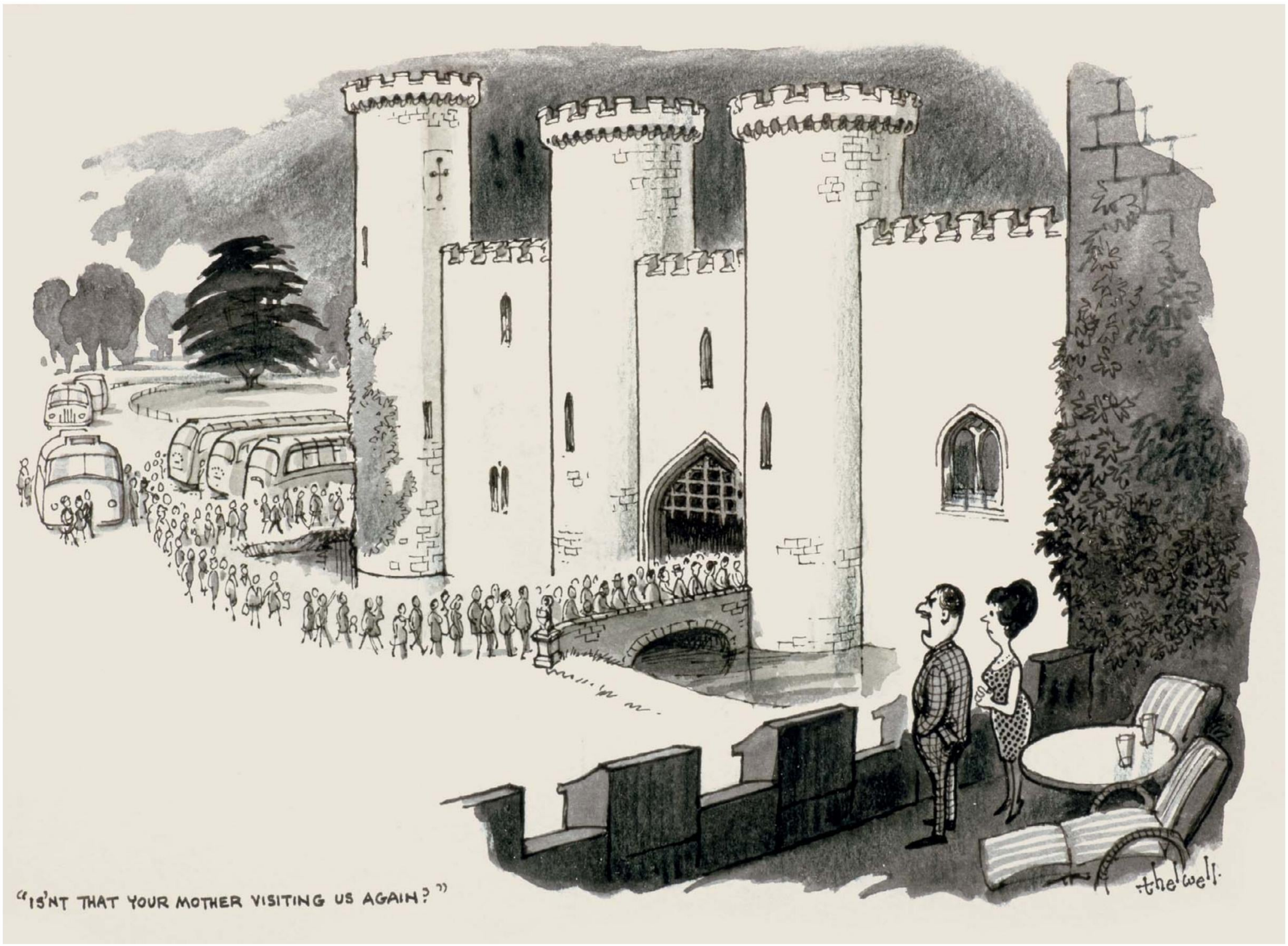
Signed

Inscribed with title on mount

Ink

8 ¼ x 10 ¾ INCHES

Illustrated: *Punch*, 9 January 1963, page 66



169

ISN'T THAT YOUR MOTHER VISITING US AGAIN?

Signed and inscribed with title

Ink and watercolour

7 ¼ x 9 ¾ INCHES

170

PS PLEASE EXCUSE THE SCRIBBLE

Signed

Inscribed with title on mount

Ink

8 ½ x 11 INCHES

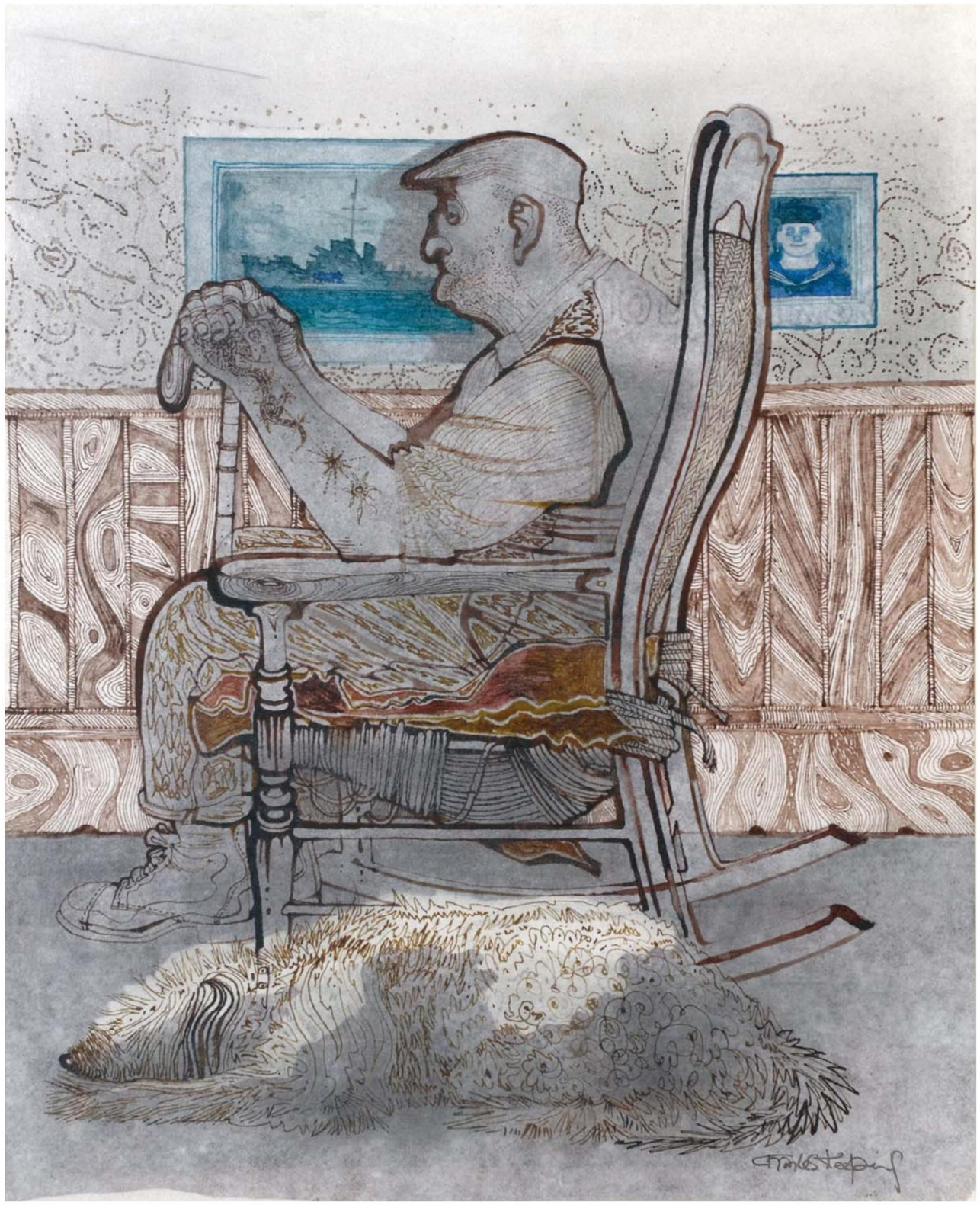
Illustrated: *Punch*, 6 July 1953, page 13

CHARLES KEEPING

Charles William James Keeping (1924-1988)

As an illustrator and lithographer, Charles Keeping produced dynamic and emotive images. He became particularly well known for his work on historical novels for children, and produced the first full edition of Dickens to be illustrated by a single artist. He also wrote the texts to his own highly memorable picture books.

For a biography of Charles Keeping, please refer to *The Illustrators*, 2022, page 147.



171 (above)
THEY SHOUTED WITH A GREAT SHRILL CRY
Inscribed with title
Ink on celluloid
3 ½ x 8 ½ INCHES
Illustrated: Roger Lancelyn Green (reteller), *The Tale of Ancient Israel*, London: J M Dent & Sons, 1969, page 120, 'The Fall of Jericho'

172 (right)
AT NO 4 LIVED UNCLE HARRY ...
Signed
Ink and watercolour
11 x 9 INCHES
Illustrated: Charles Keeping, *Railway Passage*, Oxford University Press, page 9

GERARD HOFFNUNG

Gerard Hoffnung (1925-1959)

Gerard Hoffnung developed a unique vein of gentle, yet powerful humour through drawings, lectures and even concerts – for his favourite subject was music at its most delightful and daft.

For a biography of Gerard Hoffnung, please refer to *The Illustrators*, 2011, page 257.

173

AN ELDERLY COUPLE

Signed twice

Ink

6 x 7 INCHES

Provenance: Luke Gertler Collection

JOHN GLASHAN

John Glashan (1927-1999)

John Glashan was best known as the creator of the cartoon strip, 'Genius', which developed a cult following during its five-year run in the *Observer*. His passion for fine watercolour painting allowed him to develop his world of tiny figures inhabiting beautiful, vast, baroque interiors and sweeping landscapes.

For a biography of John Glashan, please refer to *The Illustrators*, 2017, page 216.

174

OK KID, GO OUT THERE AND MAKE A BLOODY FOOL OF YOURSELF

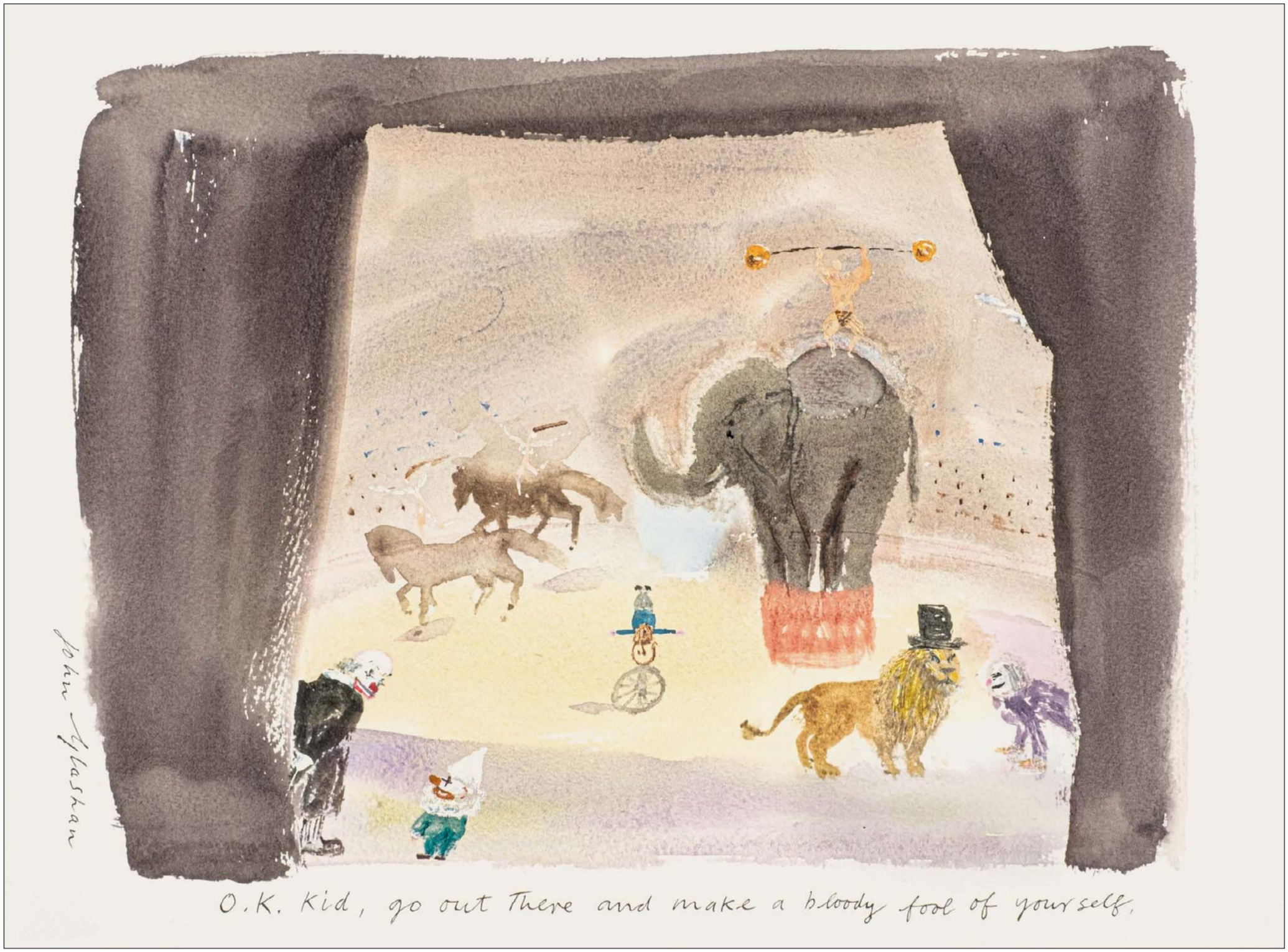
Signed

Watercolour with ink and bodycolour

10 ½ x 13 ½ INCHES

Provenance: The Artist's Estate

Illustrated: *Spectator*, 15 March 1997



175

AHEM ... I WONDER ... COULD HIS LORDSHIP STRAIGHTEN UP A LITTLE?

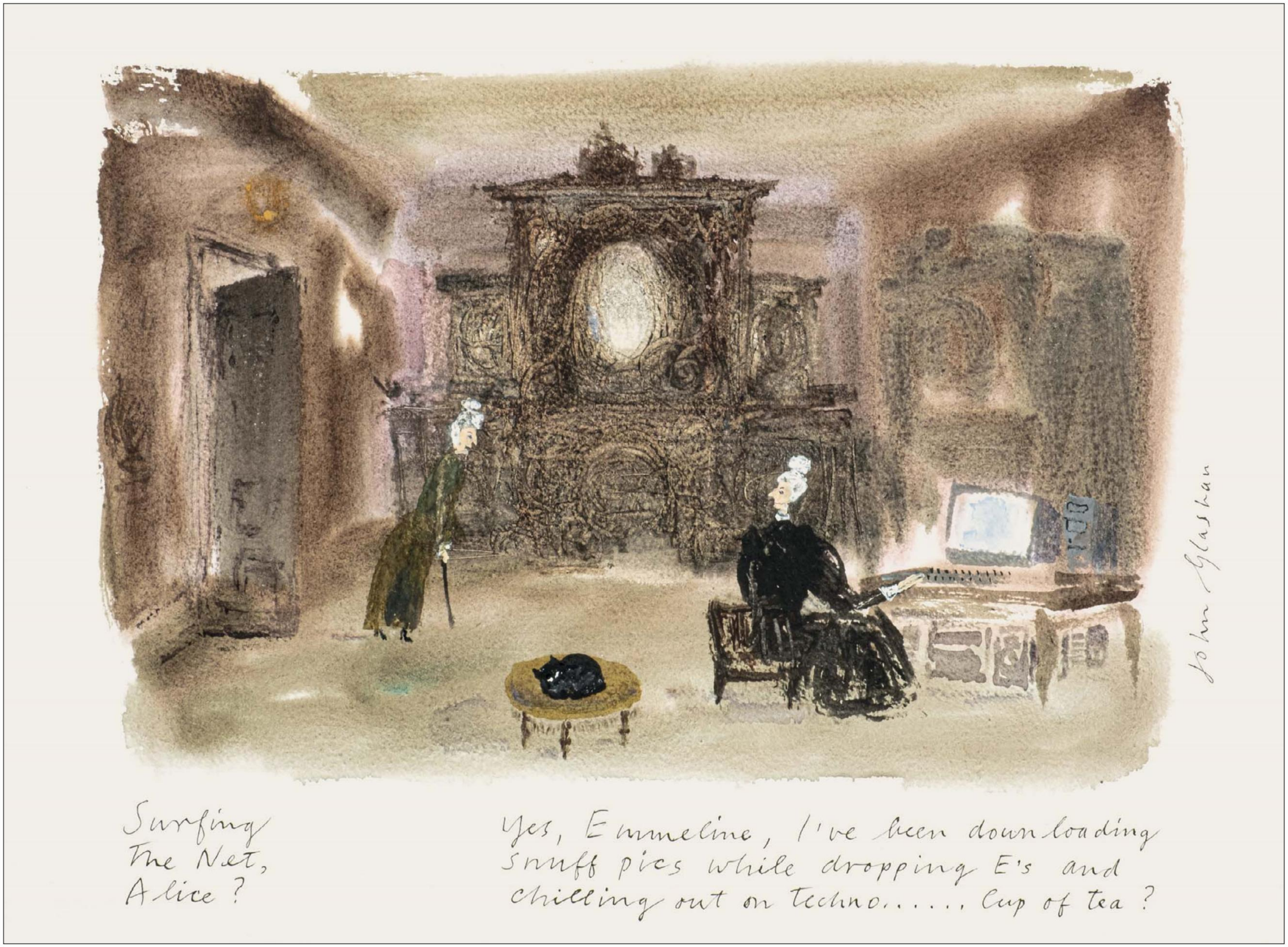
Signed

Watercolour with ink and bodycolour

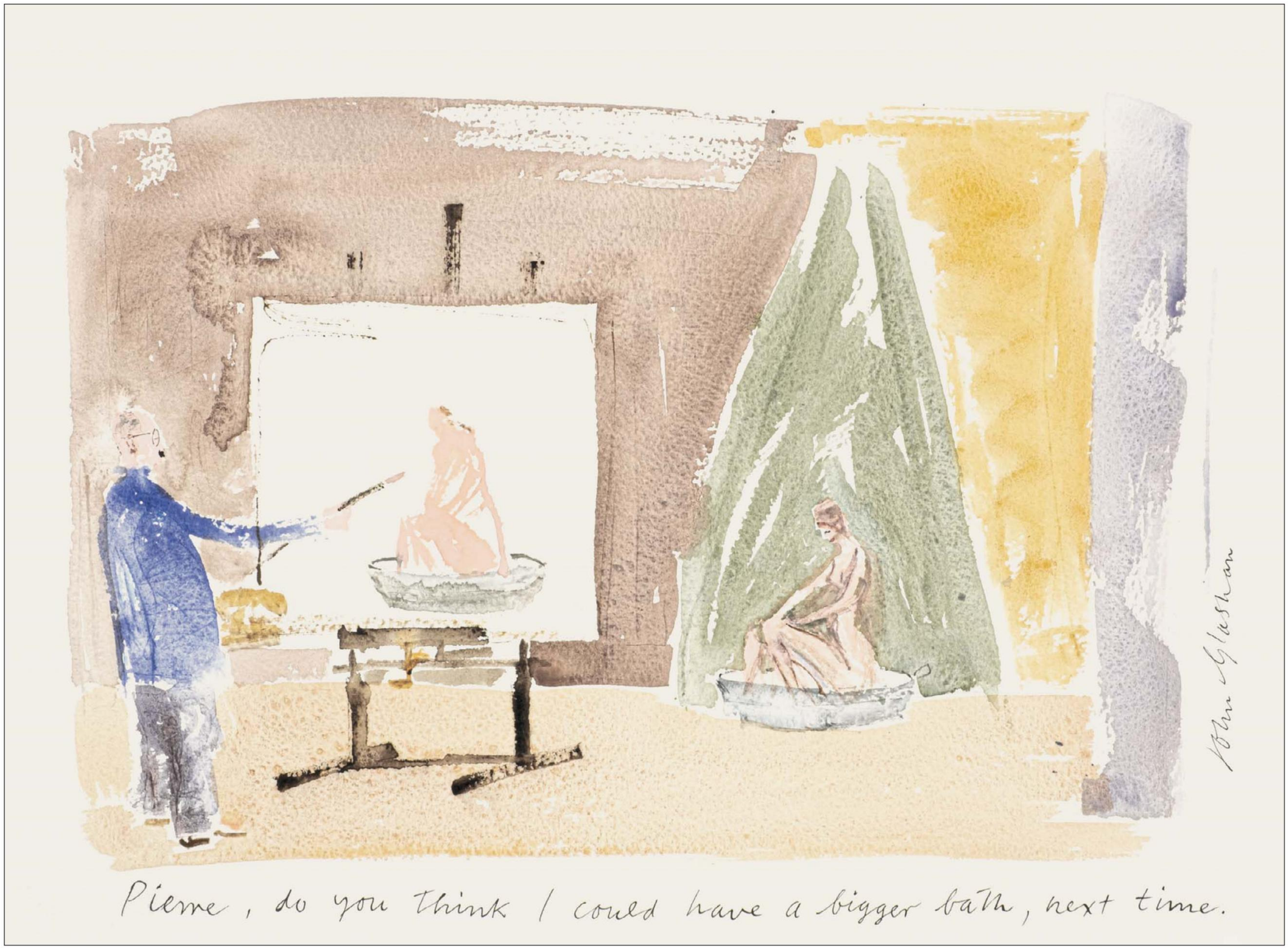
9 ½ x 13 ½ INCHES

Provenance: The Artist's Estate

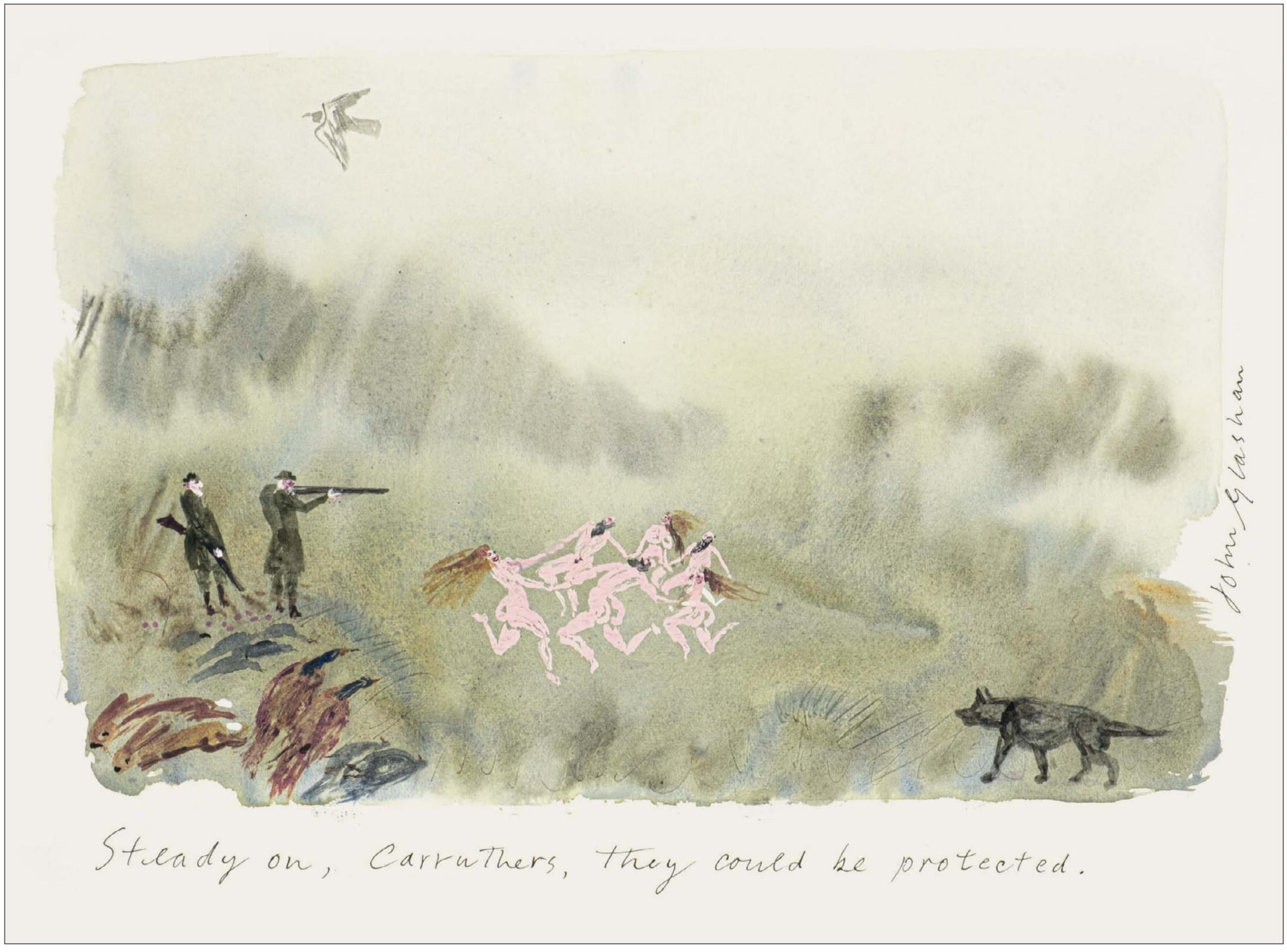
Illustrated: *Spectator*, 7 December 1996



176
SURFING THE NET, ALICE?
Signed
Watercolour with ink and bodycolour
10 ¼ x 13 INCHES
Provenance: The Artist's Estate
Illustrated: *Spectator*, 24 May 1997



177
PIERRE, DO YOU THINK I COULD HAVE
A BIGGER BATH, NEXT TIME
Signed
Watercolour with ink
10 ¾ x 13 ¾ INCHES
Provenance: The Artist's Estate
Illustrated: *Spectator*, 21 February 1998



178

STEADY ON, CARRUTHERS, THEY COULD BE PROTECTED

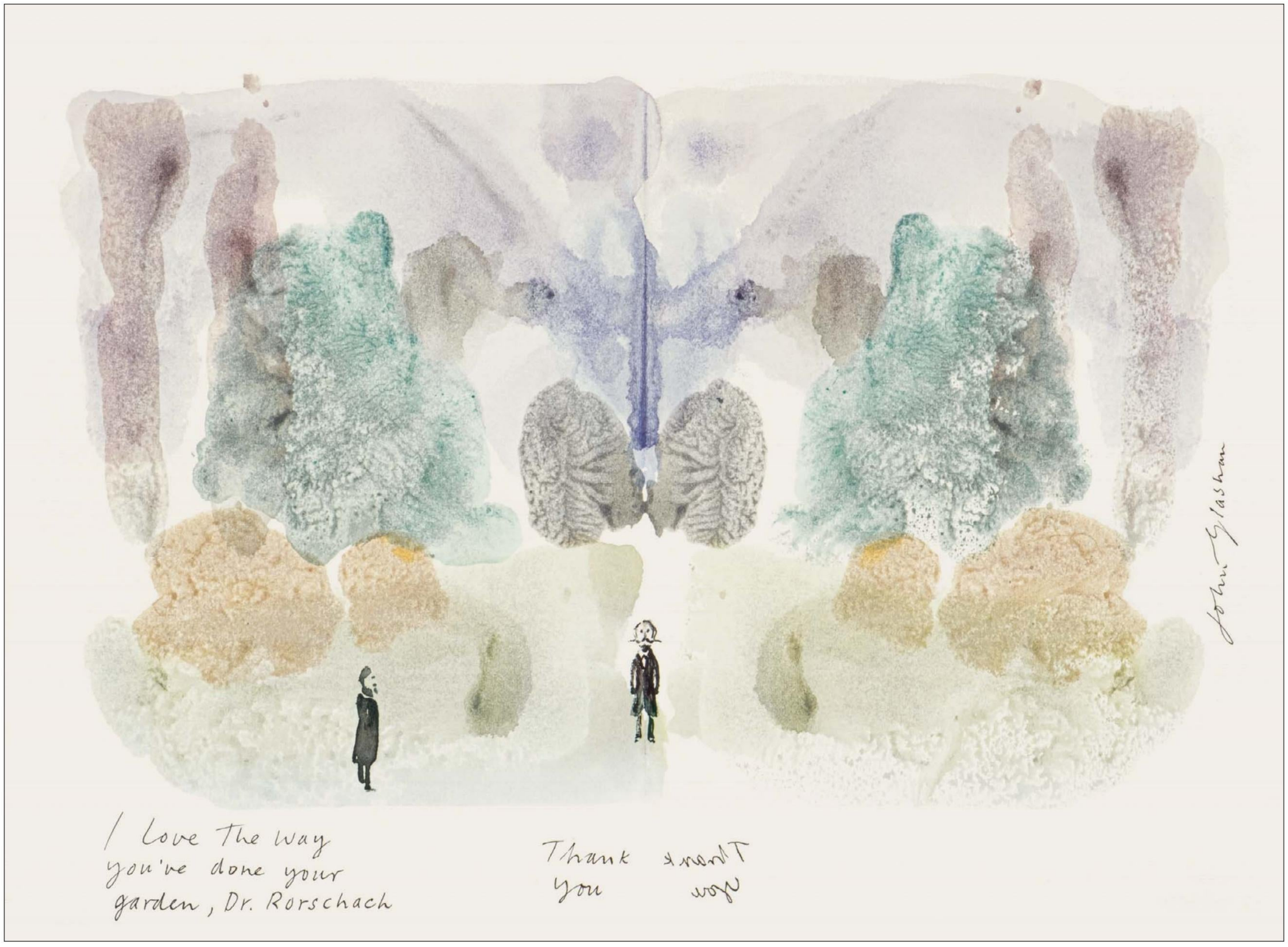
Signed

Watercolour with ink and bodycolour

9 ¾ × 14 INCHES

Provenance: The Artist's Estate

Illustrated: *Spectator*, 8 July 1995



179

I LOVE THE WAY YOU'VE DONE YOUR GARDEN,
DR. RORSCHACH

Signed

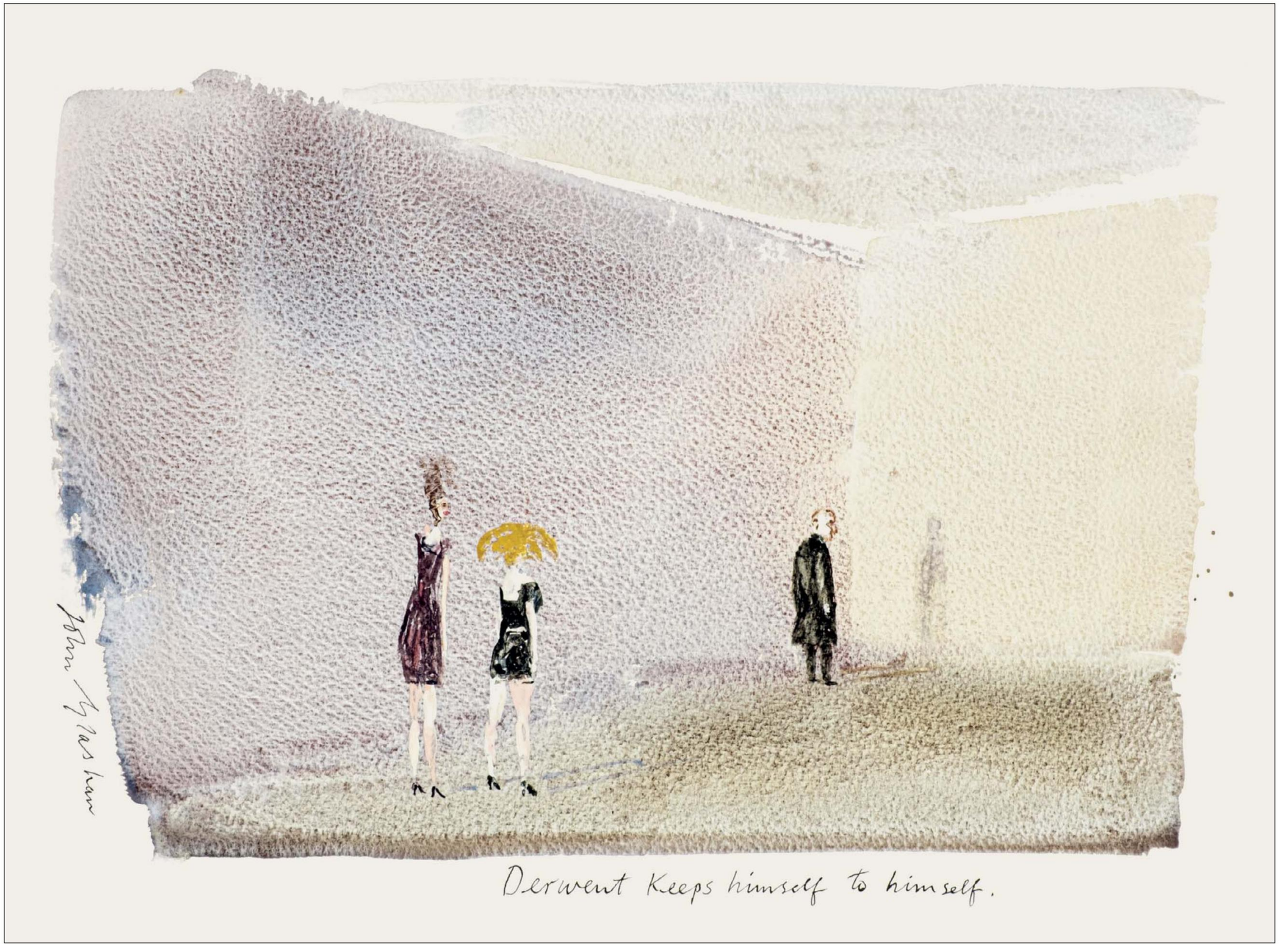
Watercolour with ink

10 x 13 ½ INCHES

Provenance: The Artist's Estate

Illustrated: *Spectator*, 17 May 1997

180
OBSCENE LANGUAGE
Signed
Watercolour with ink
10 ½ x 14 ½ INCHES
Provenance: The Artist's Estate
Illustrated: *Spectator*, 9 November 1991



181

DERWENT KEEPS HIMSELF TO HIMSELF

Signed

Watercolour with ink and bodycolour

10 x 14 INCHES

Provenance: The Artist's Estate

Illustrated: *Spectator*, 31 January 1998

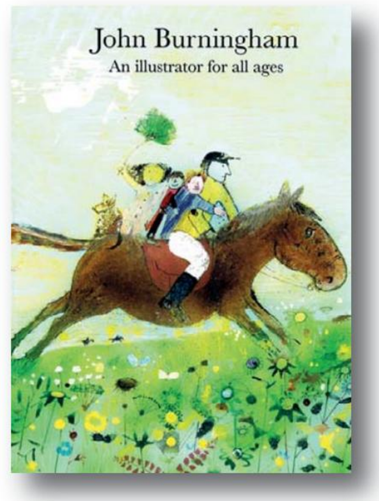
JOHN BURNINGHAM

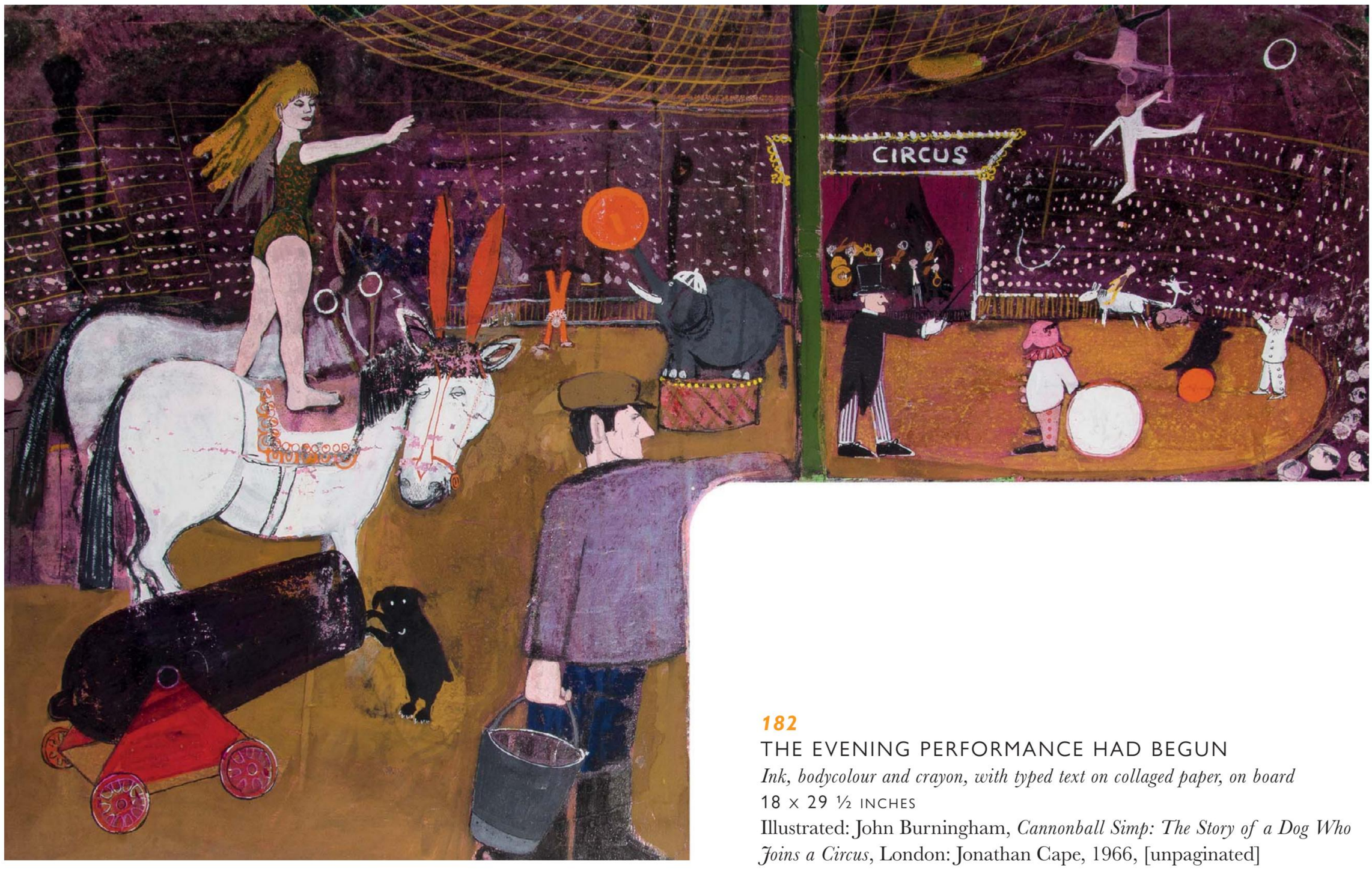
John Mackintosh Burningham (1936-2019)

John Burningham was arguably the greatest British creator of picture books since the Second World War, with an oeuvre that ranges from *Borka* (1963) through *Mr Gumpy's Outing* (1970) to late achievements that include *Motor Miles* (2015) and *Mouse House* (2017). Popular with all ages, he sometimes aimed a subject particularly at adults, as with John Burningham's *Champagne* (2015).

For a biography of John Burningham, please refer to *The Illustrators*, 2018, page 117.

In December 2016, the Chris Beetles Gallery mounted a major selling retrospective of work by John Burningham. It was accompanied by a fully-illustrated 88 page catalogue, containing an appreciative essay, a chronology and a comprehensive bibliography.





182

THE EVENING PERFORMANCE HAD BEGUN

Ink, bodycolour and crayon, with typed text on collaged paper, on board

18 x 29 ½ INCHES

Illustrated: John Burningham, *Cannonball Simp: The Story of a Dog Who Joins a Circus*, London: Jonathan Cape, 1966, [unpaginated]

183

‘WE’RE NOT FAR BEHIND HIM NOW,’ SHOUTED THE SQUIRE

Ink, oil, bodycolour and varnish on board

18 ¾ x 30 INCHES

Illustrated: John Burningham, *Harquin: The fox who went down to the Valley*
London: Jonathan Cape, 1967, [unpaginated]

184

BORKA: THE ADVENTURES OF A GOOSE WITH NO FEATHERS

Ink, watercolour and bodycolour with elements of collaged paper on board

16 ¼ × 26 INCHES

Illustrated: John Burningham, *Borka: The Adventures of a Goose with No Feathers*, London: Jonathan Cape, 1963, endpapers

Exhibited: 'Taking a Line for a Walk. John Vernon Lord and Friends', Ditchling Museum of Art + Craft, May-October 2021

185

HE IS CROSSING THE FROZEN WASTES OF NOVOSTI KROSKY WHICH LIES SOMEWHERE IN RUSSIA WHERE THE WINTERS ARE LONG

Signed

Oil and bodycolour with pencil

15 ¼ x 20 ¾ INCHES

Illustrated: Preliminary drawing for John Burningham, *Where's Julius?*, London: Jonathan Cape, 1986, [unpaginated]

186

SNOWBALLS

Signed on label on backboard

Ink and pencil with watercolour, bodycolour and coloured pencil

13 x 20 INCHES

Illustrated: John Burningham, *Where's Julius?*, London: Jonathan Cape, 1986, [unpaginated]

John Burningham
(1936-2019)
&
Helen Oxenbury
(born 1938)

187
AN OAK FRAMED FIRE SURROUND
Oak, enamel and cast iron
59 x 58 x 7 INCHES
(EACH TILE MEASURES
5 x 5 INCHES)
Provenance: John Burningham and Helen Oxenbury Collection

HELEN OXENBURY

Helen Gillian Oxenbury (born 1938)

'Her work is always wonderfully imaginative as well as technically brilliant'

(Nicholas Tucker, *Country Life*, 1989, page 254)

From her very first publications in the late 1960s, the clarity of Helen Oxenbury's draughtsmanship has made her an ideal illustrator for the very young. In particular, her three series of board books are considered as having revolutionised the form. Still one of the most popular and acclaimed contemporary illustrators, she has won many prizes, including the Kate Greenaway Award for both *The Quangle-Wangle's Hat* in 1969 and *Alice's Adventures in Wonderland* in 2000.

For a biography of Helen Oxenbury, please refer to *The Illustrators*, 2003, page 550.

Each tile is printed in blue on white with designs by John Burningham and Helen Oxenbury enclosing a Gothic revival cast iron grate, circa 1920s.

Tiles include illustrations for the following amongst others:

John Burningham's illustrations for *Aldo*; *Mr Gumpy's Outing*; *Borka*; *Humbert; Harvey Slumfenburger's Christmas Present.*

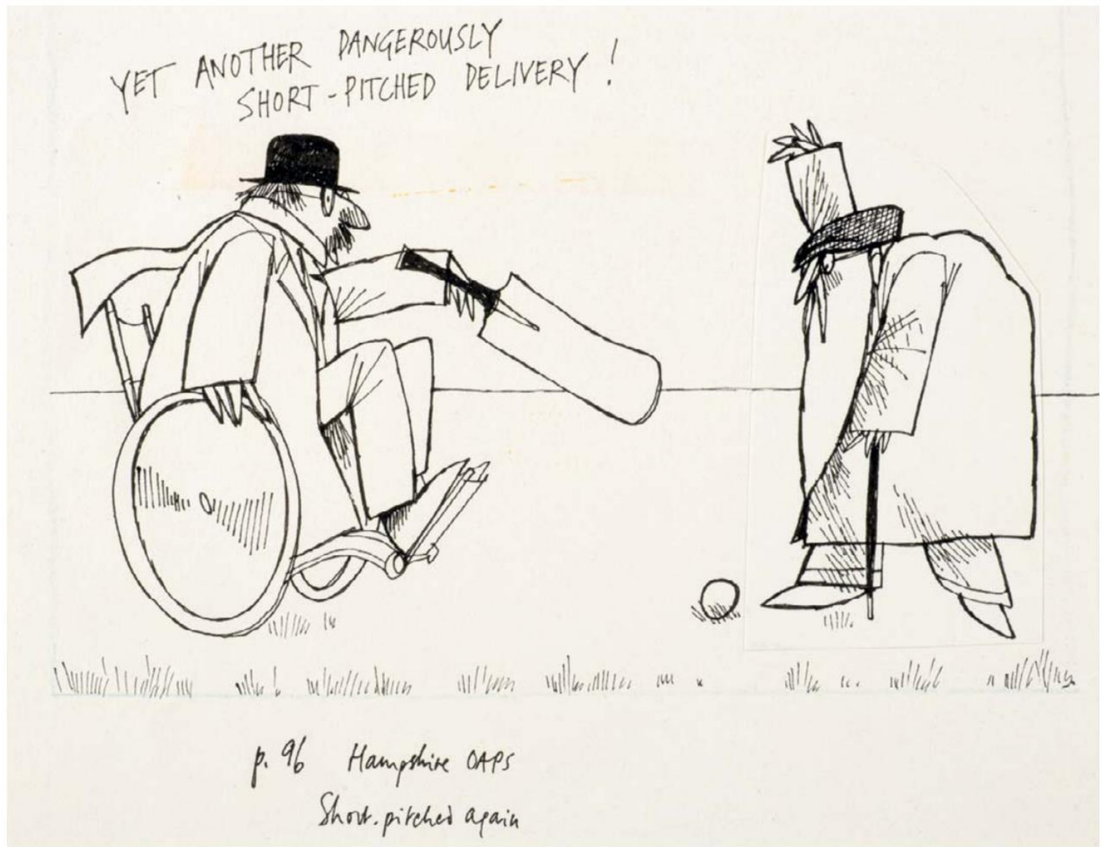
Helen Oxenbury's illustrations for *Going on a Bear Hunt*; *Farmer Duck*; *Alice in Wonderland.*

WILLIE RUSHTON

William George Rushton (1937-1996)

One of the architects of the 1960s satire boom, Willie Rushton co-founded the magazine *Private Eye*, producing its first cartoons and its layout from his mother's home in Kensington. He achieved fame as part of the 1962 BBC series, *That Was the Week That Was*, alongside David Frost and as a regular panelist on the BBC Radio 4 game show, *I'm Sorry I Haven't a Clue*, from 1974 until his death. He was the author and illustrator of a number of bestselling books, such as *How to Play Football: The Art of Dirty Play* and *Pigsticking: A Joy for Life*.

For a biography of Willie Rushton, please refer to *The Illustrators*, 2022, pages 182-183.



188

YET ANOTHER DANGEROUSLY SHORT-PITCHED DELIVERY

Inscribed 'p.96' and 'Hamphsire OAPs Short-pitched again'

Ink

5 ½ x 7 INCHES

Illustrated: Fred Trueman, *The Thoughts of Trueman Now*, London: MacDonald and Jane's, 1978, page 96

189

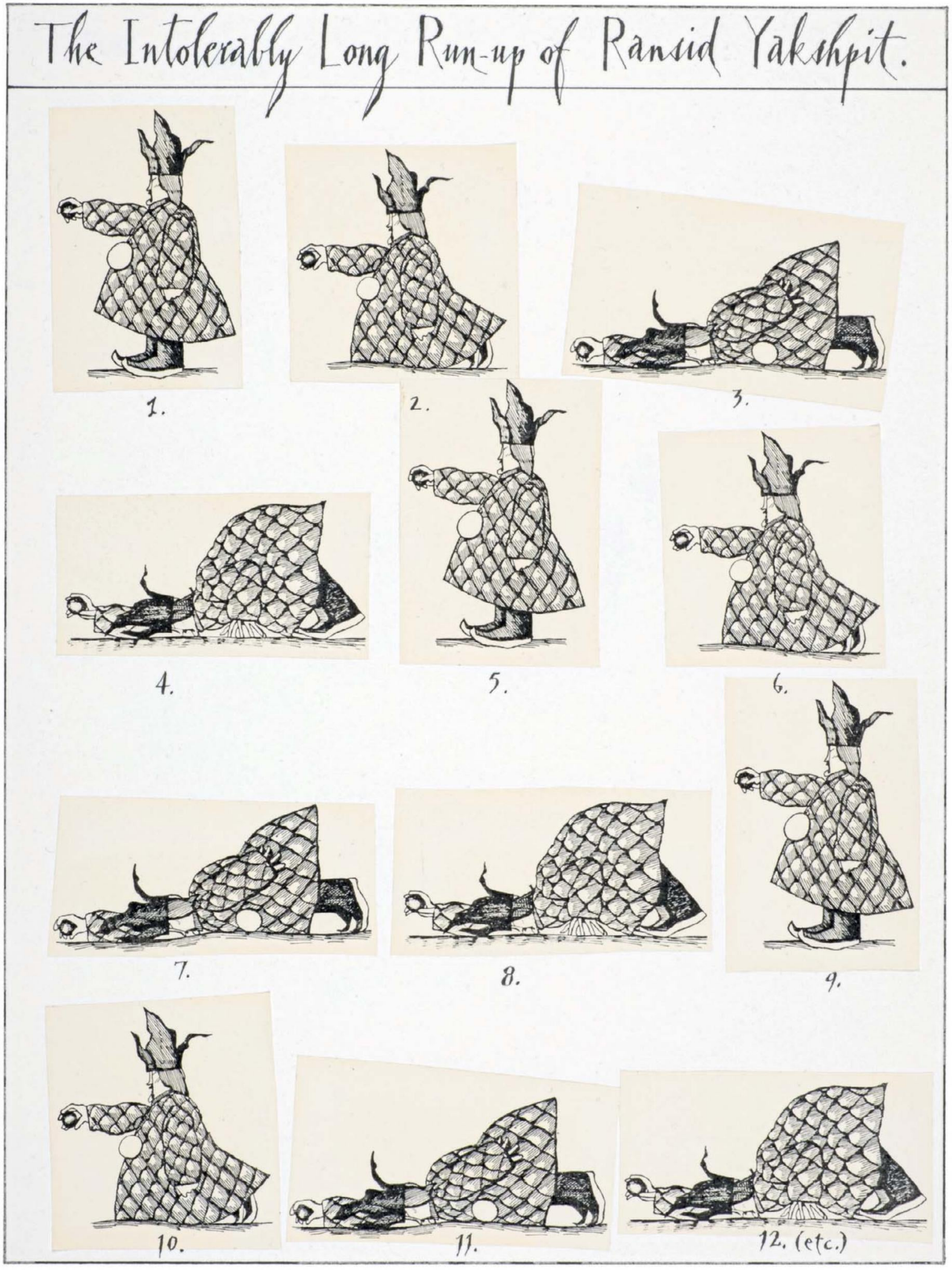
H IS FOR CAT

Ink and watercolour

11 x 7 ½ INCHES

190
U IS FOR CAT
Ink and watercolour
11 x 7 ½ INCHES

191
Y IS FOR CAT
Ink and watercolour
11 x 7 ½ INCHES



192

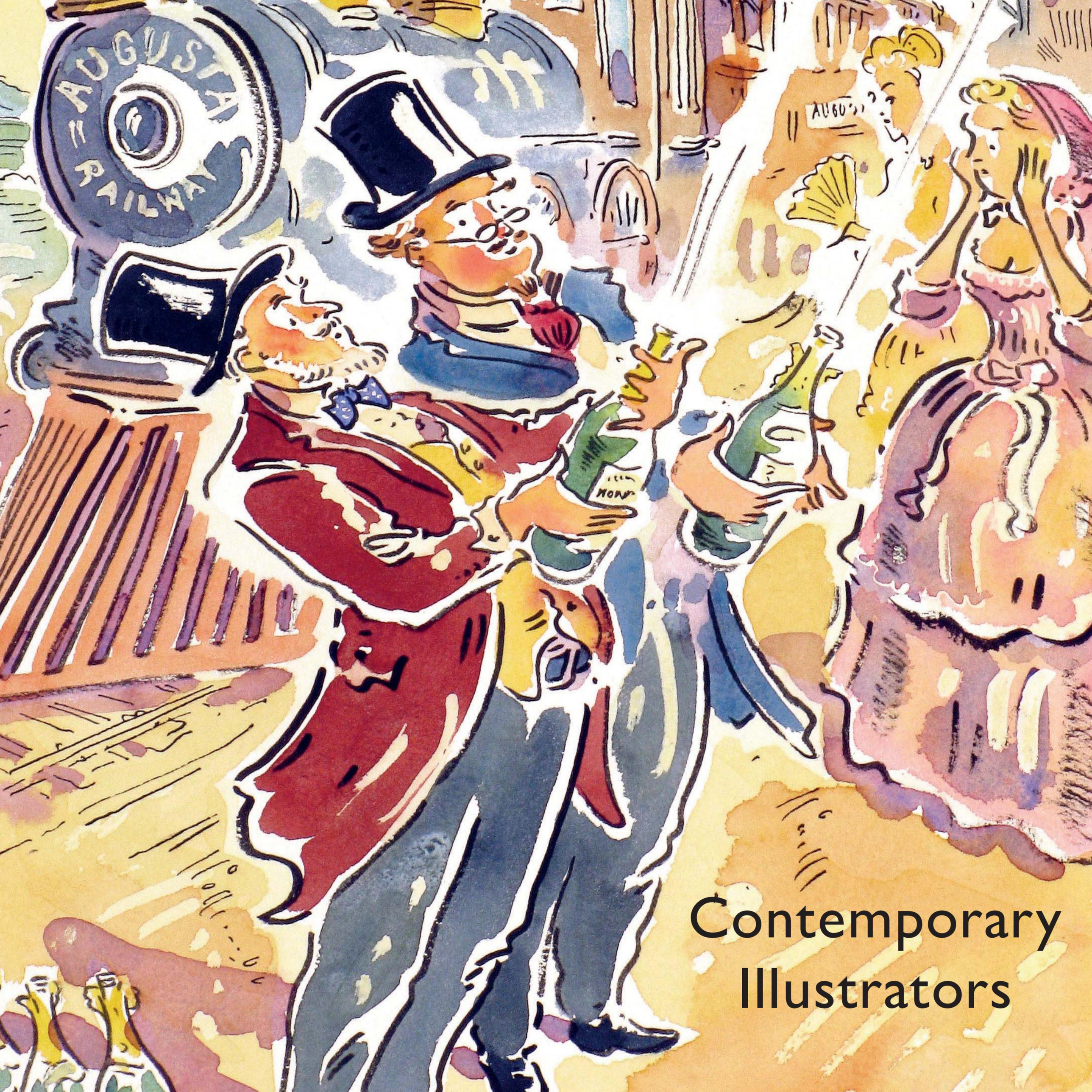
THE INTOLERABLY LONG RUN-UP OF RANSID YAKSHPIT

Inscribed with title

Ink

10 ½ x 8 INCHES

Illustrated: William Rushton, *Marylebone versus the World*, London: Pavilion, 1987, page 109



Contemporary Illustrators

9

CONTEMPORARY ILLUSTRATORS

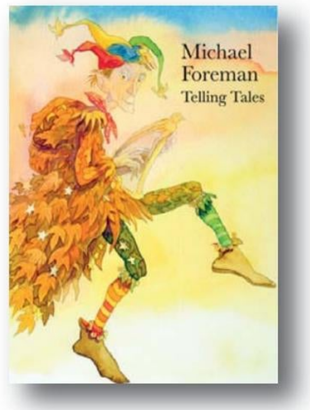
MICHAEL FOREMAN

Michael Foreman, OBE RDI (born 1938)

While Michael Foreman is perhaps best known as one of the most outstanding contemporary creators of children's books, he is a wide-ranging artist, illustrating literary classics and working as a painter.

For a biography of Michael Foreman, please refer to *The Illustrators*, 2018, pages 132-133.

In 2017, Chris Beetles Gallery mounted a major retrospective, 'Michael Foreman: Telling Tales', which was accompanied by a fully-illustrated 140 page catalogue.



193

NOT BAD FOR A BAD LAD, NOT A BAD LAD AT ALL

Signed and dated 2009

Watercolour and pencil

5 ½ x 8 ¼ INCHES

Illustrated: Michael Morpurgo, *Not Bad for a Bad Lad*, London: Templar Publishing, 2010, pages 72-73

In 2023, Michael Foreman published *The Boy who would be King*. Written by Michael Morpurgo, it is beautifully illustrated to commemorate the coronation of King Charles III.

194

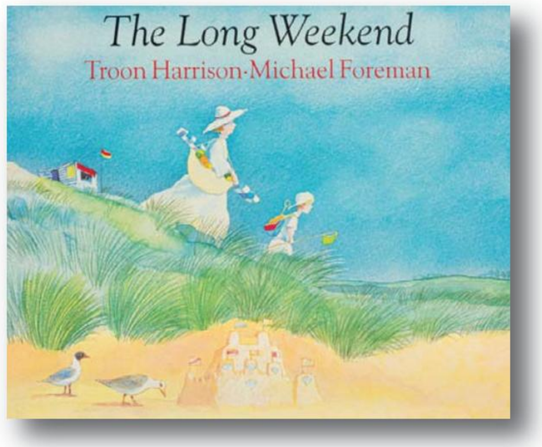
AS I RODE ALONG THE MALL UP TO THE PALACE, THERE WERE CROWDS EVERYWHERE, CLAPPING AND SMILING

Signed, inscribed with book title and dated 2009

Watercolour with pencil

11 ½ x 16 ½ INCHES

Illustrated: Michael Morpurgo, *Not Bad for a Bad Lad*, London: Templar Publishing, 2010, pages 76-77



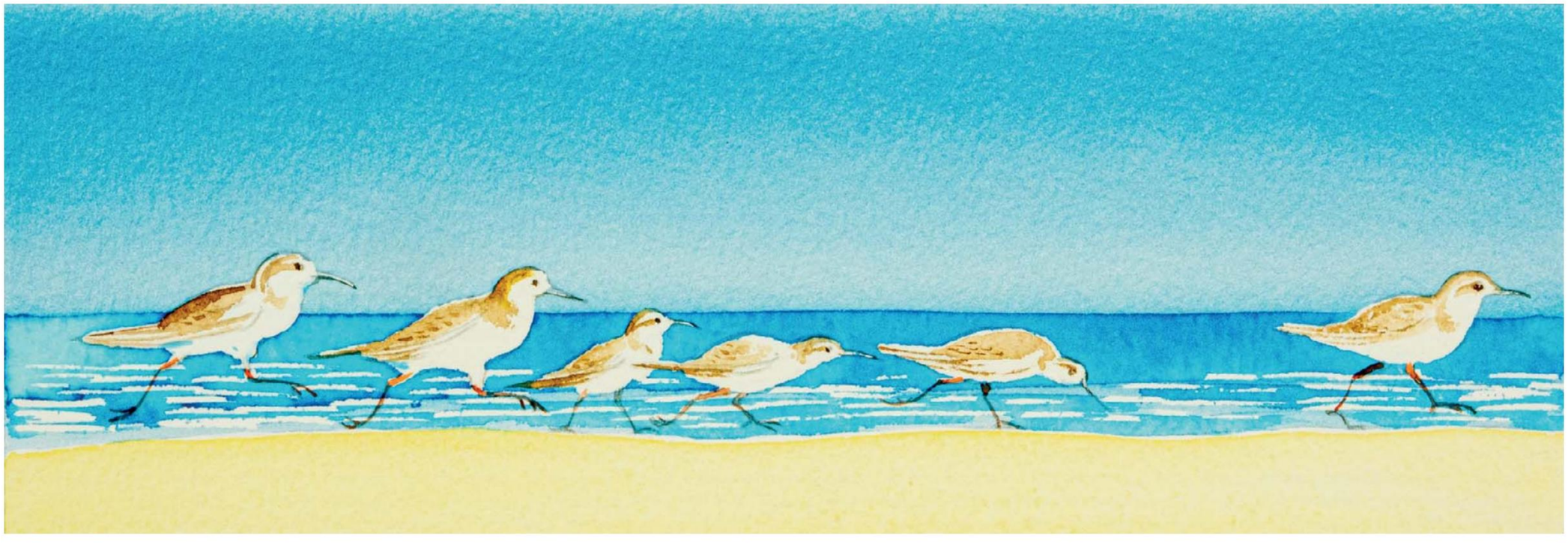
The Long Weekend was published in 1993 and written by Canadian children's author, Troon Harrison. Michael Foreman's illustrations capture the magic of a mother and son's idyllic weekend away.

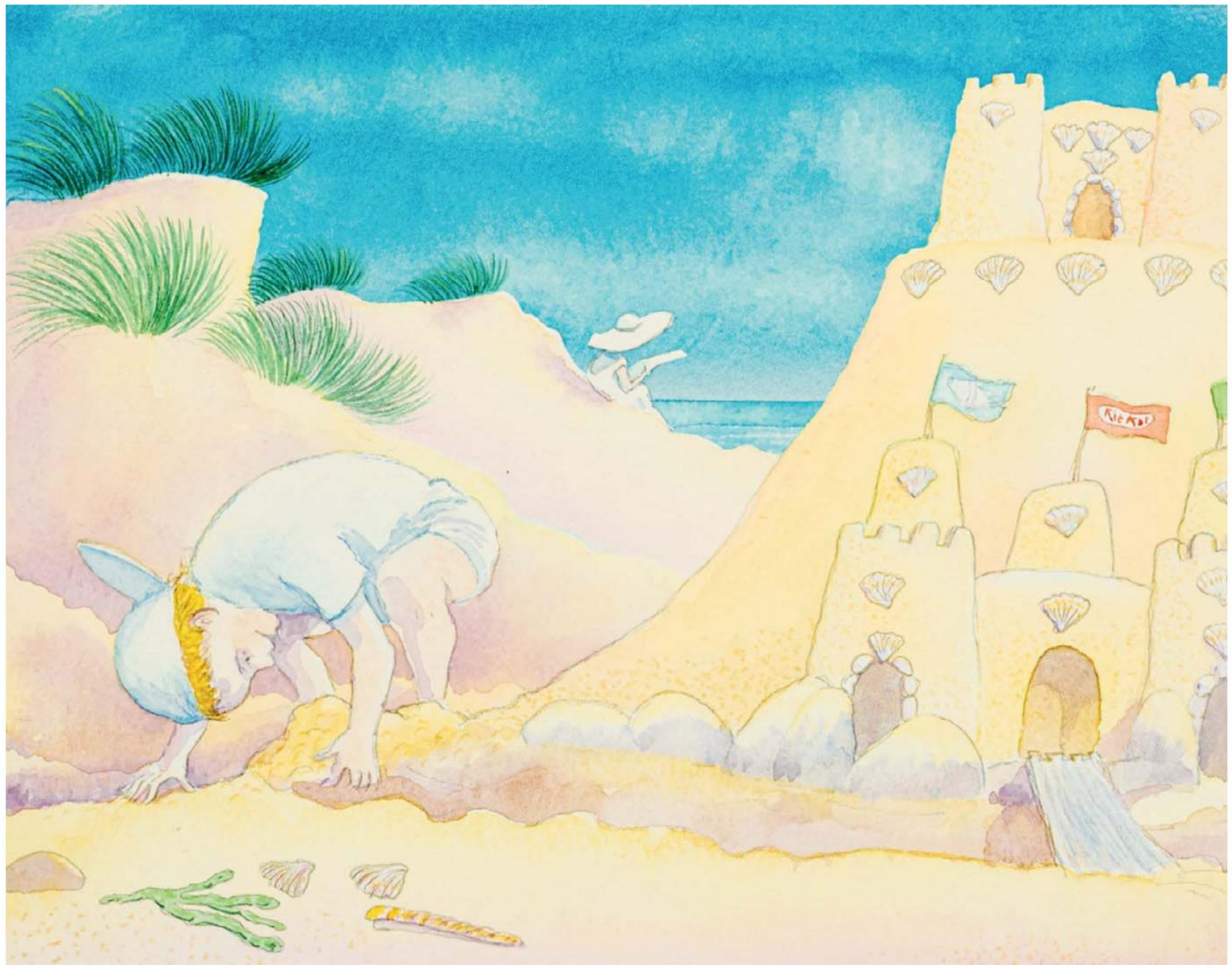
Nos ***195-201*** were all illustrated in Troon Harrison and Michael Foreman, *The Long Weekend*,
London: Andersen Press, 1993, [unpaginated]

195
ON THE FIRST DAY OF THE LONG WEEKEND, JAMES AND HIS MOTHER WALKED DOWN TO THE BEACH EARLY IN THE MORNING
Signed and inscribed 'The Long Weekend'
Watercolour with pencil
10 ½ x 19 ¼ INCHES
Illustrated: front cover

196 (above)
JAMES HAD BROUGHT HIS TOY CARS TO THE BEACH. HE SAT DOWN AND BEGAN TO BUILD IN THE SAND.
Signed
Watercolour with pencil and bodycolour
5 ¼ x 9 ¼ INCHES

197 (below)
ON THE SECOND MORNING OF THE LONG WEEKEND, JAMES AND HIS MOTHER CAME DOWN TO THE BEACH TO FIND LITTLE BIRDS CALLING ALONG THE WATER'S EDGE
Signed
Watercolour with bodycolour
3 x 7 ¾ INCHES



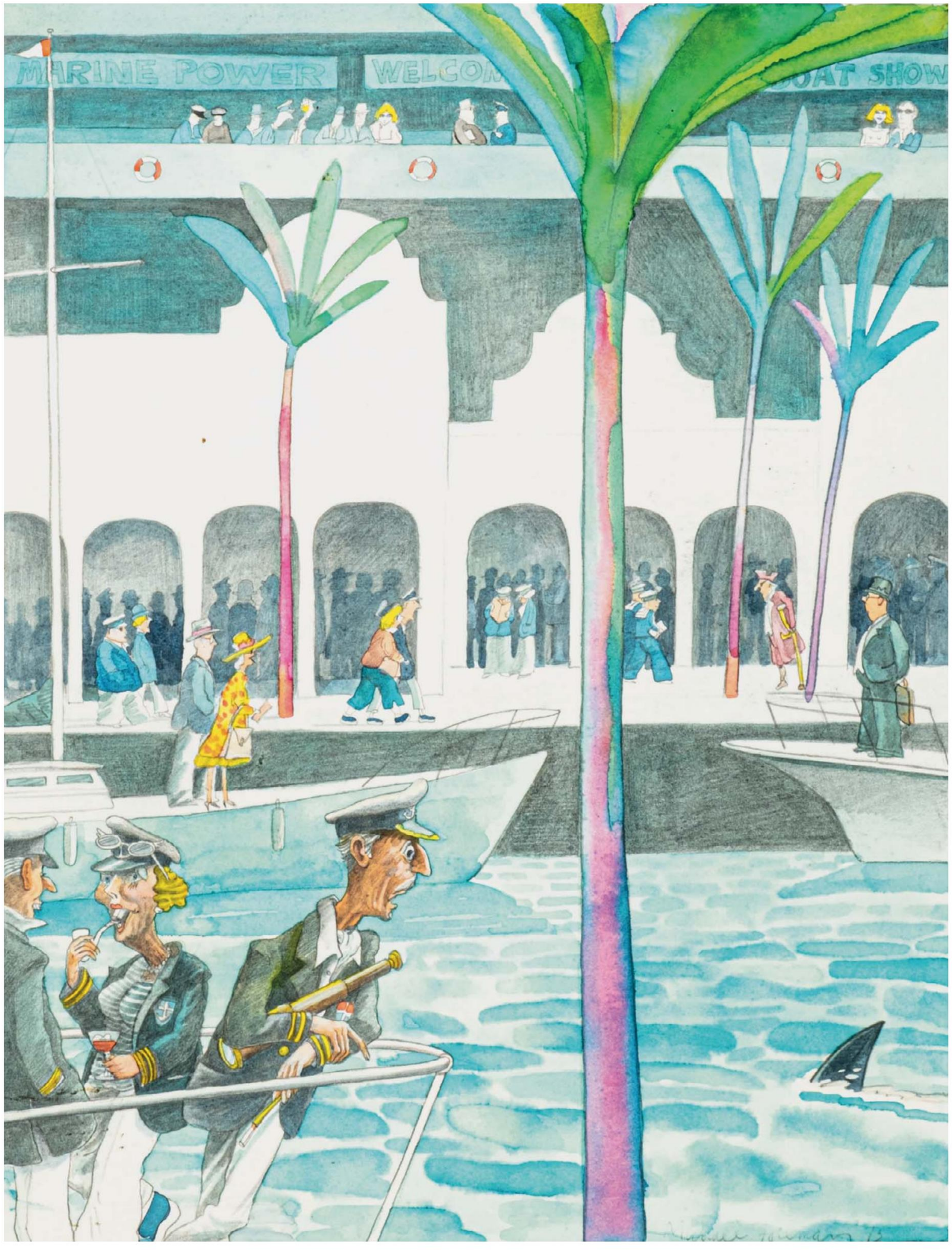


198 (above)
ON THE THIRD DAY OF THE LONG WEEKEND, JAMES AND HIS MOTHER HAD THE WHOLE BEACH TO THEMSELVES
Signed
Watercolour with bodycolour
4 x 8 ¼ INCHES

199 (left)
FIRST HE BUILT A GREAT, STEEP HILL AND THEN HE PUT A CASTLE ON THE TOP OF IT
Signed
Watercolour with pencil and bodycolour
7 ¾ x 9 ¼ INCHES

200 (above)
A FLEET OF PIRATE SHIPS CAME IN WITH THE WIND AND THE TIDE AND TACKED WITH BILLOWING SAILS BENEATH THE ANCIENT CASTLE WALLS
Signed
Watercolour with pencil and bodycolour
8 x 19 ¾ INCHES

201 (below)
THE LONG WEEKEND WAS OVER AND SO WAS THE BEST OF THE SUMMER
Signed and inscribed 'End of Day. The Long Weekend'
Watercolour with pencil and bodycolour
6 ½ x 19 ¼ INCHES



202

LONDON BOAT SHOW

Signed, inscribed with title and 'Illustrated London News', and dated 1975

Watercolour with pencil

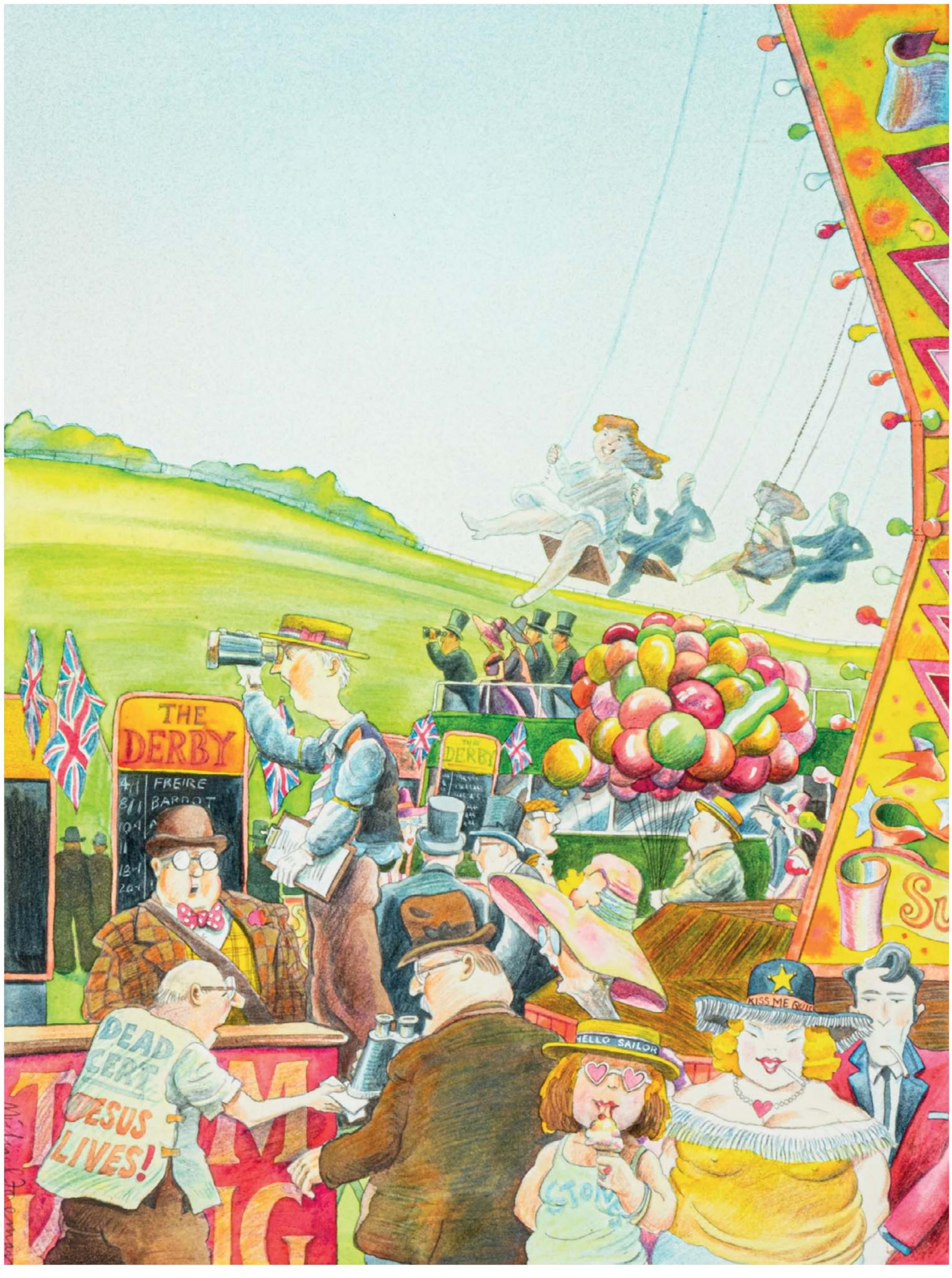
12 ¾ x 9 INCHES

Illustrated: *Illustrated London News*, 1 January 1976, page 23, 'Michael Foreman's London Calendar'

203

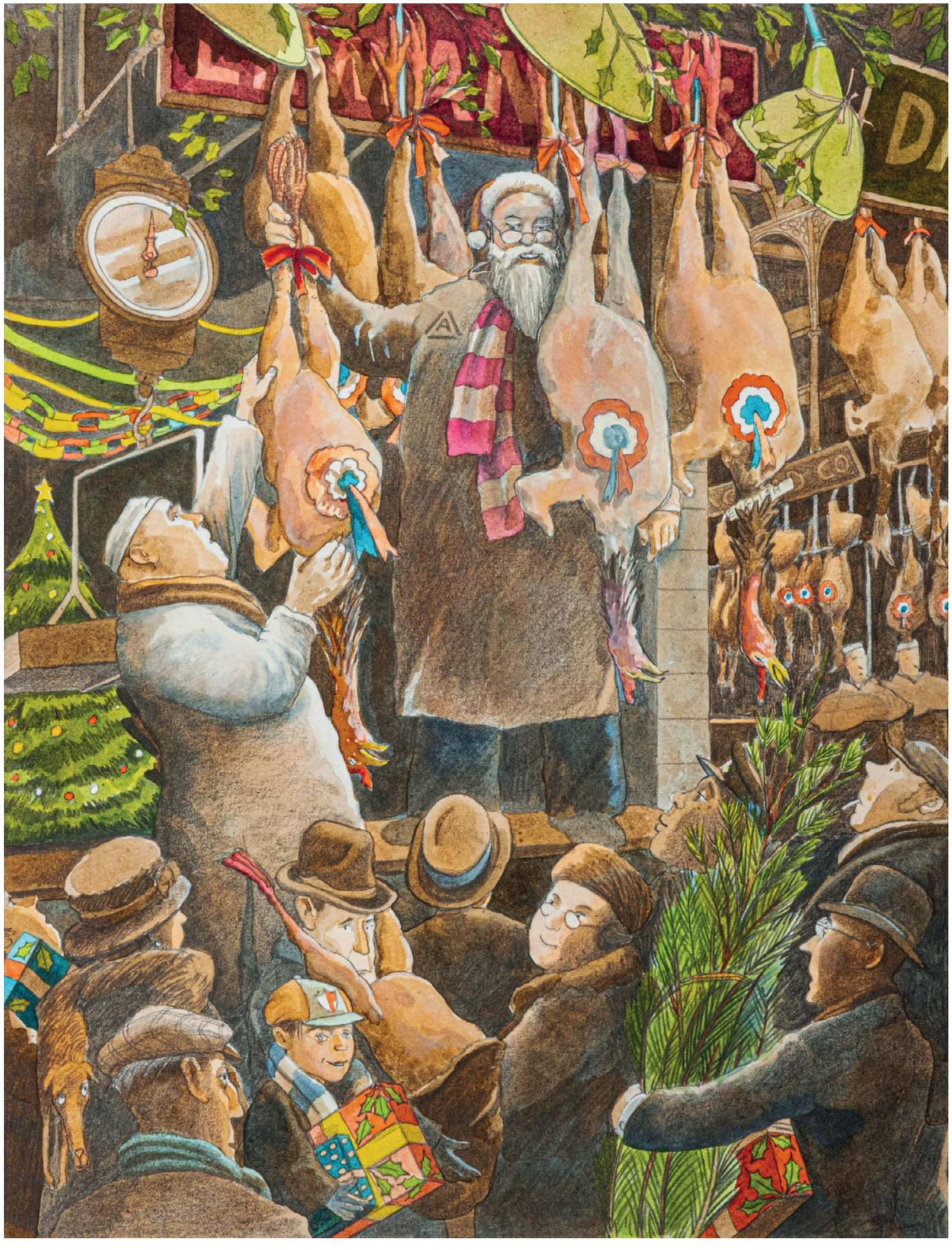
CRUFTS

Signed, inscribed with title and dated 75
Inscribed with title and 'Illustrated London News' on original mount
Watercolour with pencil and bodycolour
12 ¼ x 9 ¼ INCHES
Illustrated: *Illustrated London News*, 1 February 1976, page 23, 'Michael Foreman's London Calendar'



204
DERBY DAY
Signed and inscribed with title and
'Illustrated London News'
Watercolour with pencil and bodycolour
13 × 9 INCHES
Illustrated: *Illustrated London News*,
1 June 1975, page 33,
'Michael Foreman's London Calendar'

205
SHAKESPEARE IN THE PARK
Signed twice, inscribed with title and
'Illustrated London News', and dated '75
Watercolour with pencil and bodycolour
13 ¼ x 9 ¼ INCHES
Illustrated: *Illustrated London News*,
1 August 1975, page 33,
'Michael Foreman's London Calendar'



206
CHRISTMAS EVE,
SMITHFIELD MARKET
Signed, inscribed with title and 'Illustrated London News', and dated 1974
Watercolour with pencil and bodycolour
13 ¼ x 9 ½ INCHES
Illustrated: *Illustrated London News*, 1 December 1975, page 41, 'Michael Foreman's London Calendar'

PETER CROSS

Peter Cross (born 1951)

From 1975, Peter Cross began to emerge as an illustrator of great originality, making his name with books that continue to delight children and adults alike. Unwilling to restrict his fertile imagination to two dimensions, he also created a series of eccentric cabinets of curiosities. Such richness and variety were then directed towards advertising and, in particular, to delightful work for the company Wine Rack. Cross's dry, yet charming visual-verbal wit has reached a wide international public through designs for greetings cards, first for Gordon Fraser (Hallmark 1995-2000) and then for The Great British Card Company.

For a biography of Peter Cross, please refer to *The Illustrators*, 2018, page 150.

207

SANTA'S BEEN!

Signed with initials and inscribed with title

Watercolour

4 ½ x 4 ½ INCHES

Illustrated: Design for a Greetings card, for Gordon Fraser, 1998, and the Great British Card Company, 2008

208

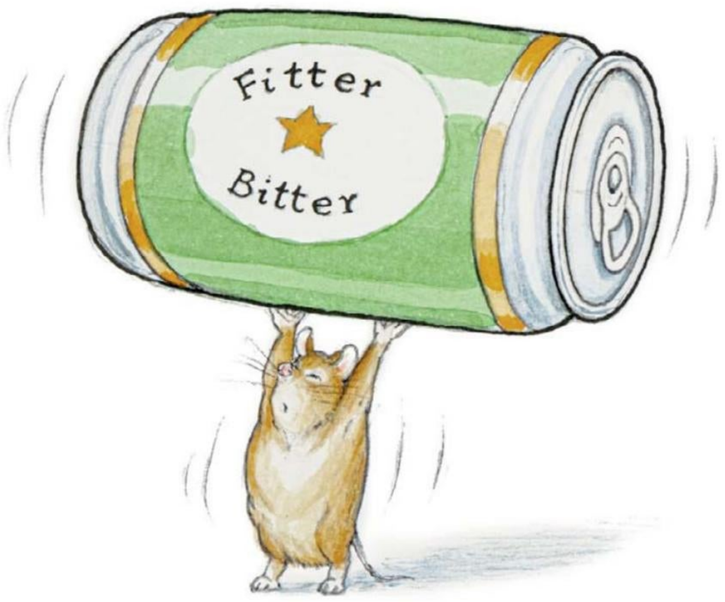
PASSING THE PORT

Signed with initials and inscribed with title

Watercolour

6 ¼ x 6 ¼ INCHES

Illustrated: Design for a Greetings card, for Gordon Fraser, 1994

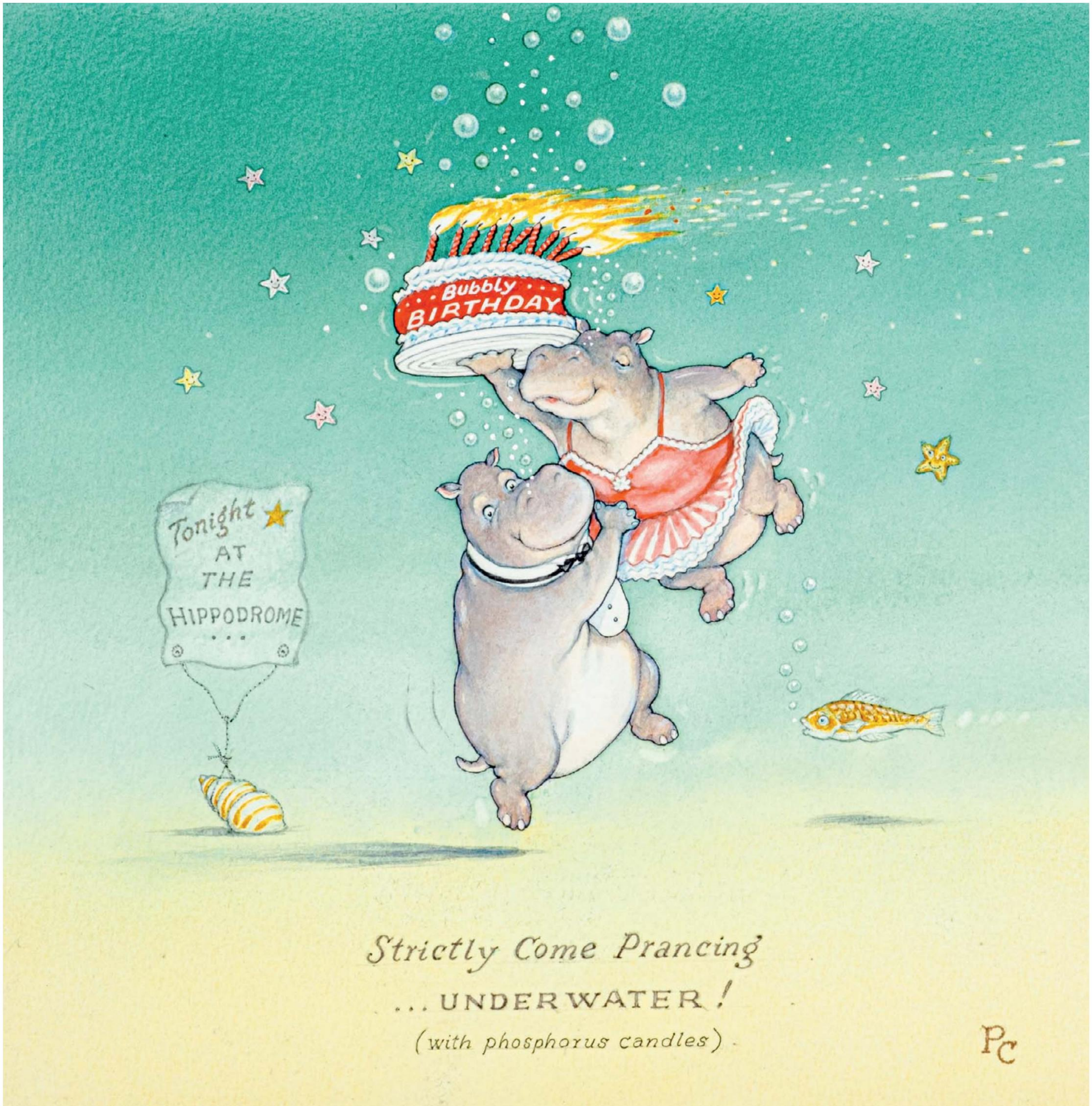


209 (left)
BEEROBICS
Signed with initials and inscribed with title
Watercolour
5 x 5 INCHES
Illustrated: Design for a Greetings card, for Great British Card Company, 2016

210 (left)
3 PUPS IN A BASKET
Signed with initials and inscribed with title
Watercolour
8 x 6 INCHES
Illustrated: Design for a Greetings card, for Gordon Fraser, 1998

211 (above)
FLASH BULB!
Signed with initials and inscribed with title
Watercolour
5 ½ x 3 ½ INCHES
Illustrated: Design for a Greetings card, for Hallmark, 1998

212 (left)
YOU HAVE MAIL ....
Signed with initials and inscribed with title
Watercolour
4 ½ x 4 ½ INCHES
Illustrated: Design for a Greetings card, for Gordon Fraser, 1994



213
STRICTLY COME PRANCING
Signed with initials and inscribed with title
Watercolour
8 ½ x 8 ½ INCHES
Illustrated: Design for a Greetings card, for Great British Card Company, 2014

PAUL COX

Paul William Cox (born 1957)

Paul Cox's fluid, immediate draughtsmanship and vibrant colour make him one of the most enjoyable and versatile of contemporary illustrators. Well known for his warm and witty contributions to books and magazines, he has ranged in his work as a designer between stamps and stage sets.

For a biography of Paul Cox, please refer to *The Illustrators*, 2022, page 234.

Nos **215 & 217-222**, **224-226** were all illustrated in Ned Halley, *Absolute Corkers: A Wine Buff's Bedside Book of Anecdotes and Funny Stories*, London: Constable, 2009

214
HOW TO LIVE A LONG LIFE
Signed
Ink and watercolour
8 ¼ x 9 ¼ INCHES
Drawn for but not illustrated

215 (above)
UNBLUSHING
Signed
Inscribed with title below mount
Ink and watercolour
3 ¾ x 6 ½ INCHES
Illustrated: page 21

216 (below)
A LOVING CUP
(SAMUEL PEPYS)
Signed
Inscribed with title below mount
Ink and watercolour
8 x 6 ¾ INCHES
Drawn for not illustrated

217
TAKING A POP
Signed
Inscribed with title
below mount
Ink and watercolour
13 x 9 ¾ INCHES
Illustrated: page 70

218 (left)
TWISTS AND TURNS
Signed
Inscribed with title below mount
Ink and watercolour
7 x 4 ½ INCHES
Illustrated: page 106

219 (below left)
CORKSCREWS
Signed
Inscribed with title below mount
Ink and watercolour
6 ¼ x 5 ¼ INCHES
Illustrated: page 110

220 (below right)
THEY DRINK TODAY –
BUT TOMORROW THEY'LL PAY
Signed
Inscribed with title below mount
Ink and watercolour
13 x 9 INCHES
Illustrated: page 82

221 (below)
CLASS CONSCIOUS-NESS
Signed
Inscribed with title below mount
Ink and watercolour
13 ½ x 8 ¾ INCHES
Illustrated: page 37

222 (right)
A TREMENDOUS REPORT
Signed
Inscribed with title below mount
Ink and watercolour
6 ¾ x 9 INCHES
Illustrated: page 71

223 (below)
MORNING AFTER
Signed; Inscribed with title below mount
Ink and watercolour
7 x 6 ½ INCHES
Drawn for but not illustrated

224 (above left)
GENEROUS HELPINGS
Signed
Inscribed with title below mount
Ink and watercolour
7 x 7 ½ INCHES
Illustrated: page 80

225 (above)
BUCKING THE TREND
Signed
Inscribed with title below mount
Ink and watercolour
8 x 8 INCHES
Illustrated: page 186

226 (left)
SUNK
Signed
Inscribed with title below mount
Ink and watercolour
7 ½ x 8 ½ INCHES
Illustrated: page 32

Tony Ross

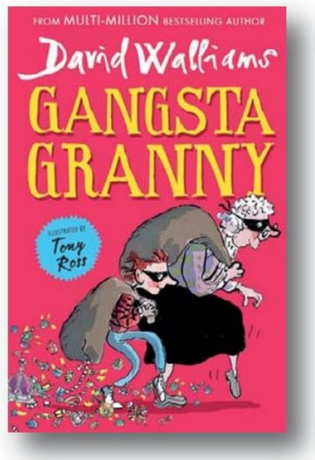
10

TONY ROSS

TONY ROSS

Tony Ross (born 1938)

Born in 1938, Tony Ross is one of Britain's most prolific and cherished illustrators and authors. He is most well-known for the *Little Princess* books, illustrating Francesca Simon's *Horrid Henry* series, and for his long-term collaboration with the author David Walliams on award-winning titles such as *Gangsta Granny* and *The Ice Monster*.



GANGSTA GRANNY

Ben does not want to go and stay the night at his Granny's house. Ben thinks his Granny is 'soooo boring' and that all she wants to do is 'play Scrabble' and that 'she stinks of cabbage'. Little does he know that his Granny is an international jewel thief. Will Ben help his Granny with her next heist?! *Gangsta Granny*, written by David Walliams and illustrated by Tony Ross was published in 2011 by HarperCollins Children's Books.

Nos **227-234** are all illustrated in David Walliams, *Gangsta Granny*, London: HarperCollins, 2011

227
THE HEIST
Ink and watercolour
8 ½ x 5 ¼ INCHES
Illustrated: front cover

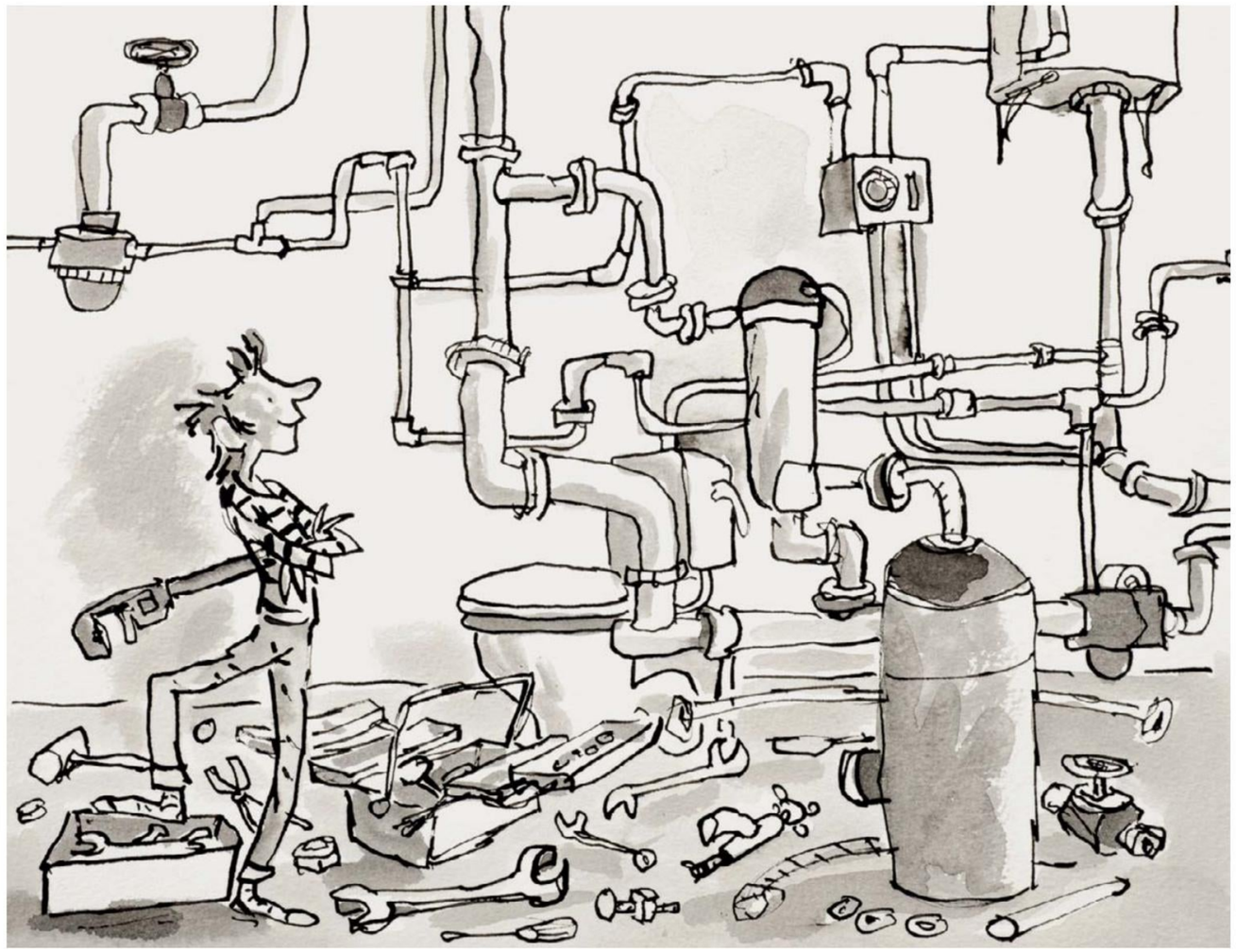
228
BEN HAD SPENT THE WHOLE OF SUNDAY MORNING BEING MEASURED UP BY MUM FOR HIS DANCE OUTFIT
Ink
6 x 4 ½ INCHES
Illustrated: page 101

229
NAKED YOGA?! A LIKELY STORY!
Ink
5 ¾ x 3 ½ INCHES
Illustrated: page 131

230 (above left)
MURRAY MINT, YOUR MAJESTY?
Ink
4 x 4 ½ INCHES
Illustrated: page 250

231 (above right)
THE QUEEN LIFTED UP HER SKIRT TO THE ENTIRE COUNTRY AND FLASHED HER UNION JACK KNICKERS
Ink
4 x 3 ½ INCHES
Illustrated: page 297

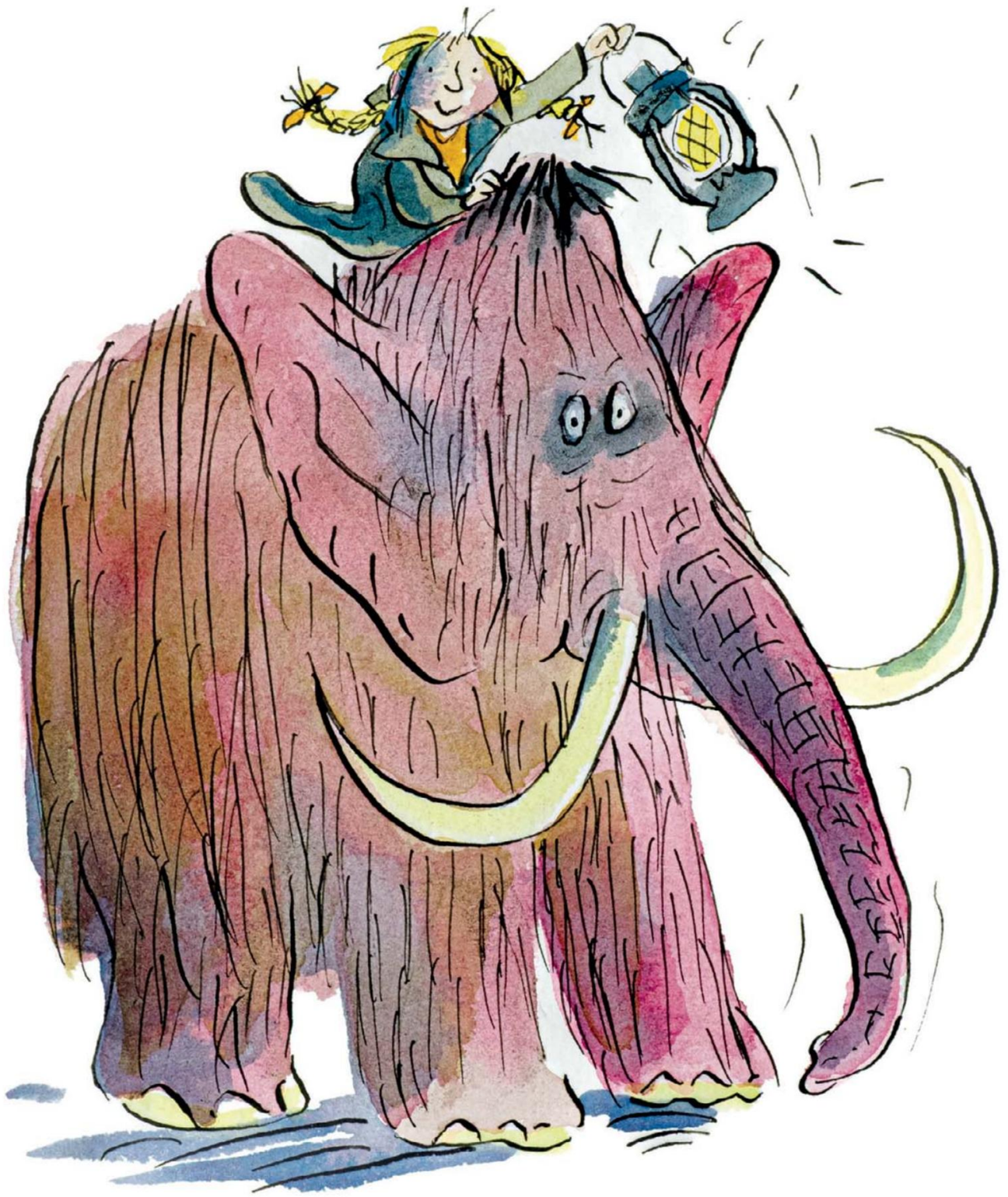
232 (left)
AS SHE HURRIED PAST THEM, GRANNY LET OUT A FAMILIAR QUACKING SOUND FROM HER BUM
Ink
5 x 4 ¼ INCHES
Illustrated: page 225

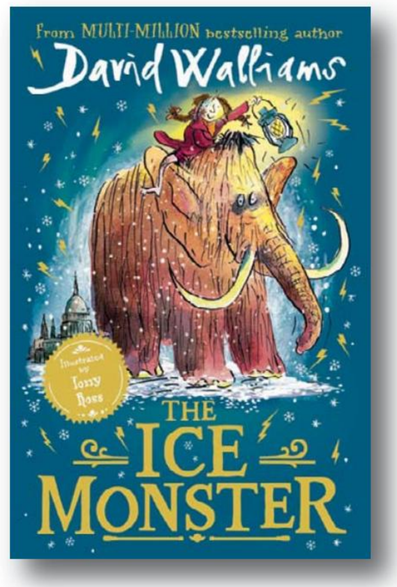


233
BEN LOVED PLUMBING
Ink
7 x 9 INCHES
Illustrated: front end papers

234
THE CROWN JEWELS
Ink and watercolour
7 x 8 ¾ INCHES
Illustrated: back end papers

Nos **235-239** are all illustrated in David Walliams, *The Ice Monster*, London: HarperCollins, 2018





THE ICE MONSTER

Set on the cold winter streets of Victorian London our heroine, Elsie, a 10-year-old orphan has a chance encounter with the Ice Monster, a 10,000-year-old woolly mammoth. This meeting marks the start of Elsie and Woolly's epic adventure across London, meeting Queen Victoria and The Chelsea Pensioners along the way. *The Ice Monster*, written by David Walliams and illustrated by Tony Ross was published in 2018 by HarperCollins Children's Books.

235
THE ICE MONSTER
Ink and watercolour
6 ½ x 5 ¼ INCHES
Drawn as an alternative front cover

236 (above)
'TO ALBERT', SAID ELSIE
'TO WOOLLY', SAID THE QUEEN
Ink
3 ½ x 4 ½ INCHES
Drawn as an alternative illustration for page 480

237 (above right)
DON'T YOU WORRY. I'LL LOOK AFTER YOU. I PROMISE
Ink
5 ½ x 4 ½ INCHES
Illustrated: page 225

238 (right)
THEY ROLLED OUT THE WAY AS THE MAMMOTH THUNDERED PAST
Ink
7 ½ x 9 ½ INCHES
Illustrated: pages 334-335

239
HMS VICTORY
AND THE CHELSEA PENSIONERS
Watercolour and ink with bodycolour
9 ¼ × 6 INCHES
Drawn as an alternative back cover

Elise Hurst

11

ELISE HURST

ELISE HURST

Elise Hurst (born 1975)

Elise Hurst was born in 1975 in Melbourne, Australia. Her grandparents were English and so she recalls being 'raised on a diet of Enid Blyton, Celtic Mythology and BBC programmes'. Other early influences include her grandfather and mother, both keen painters.

Elise Hurst trained traditionally as a fine artist herself yet found the genres of still life and landscape painting less engaging. She was more drawn to portraiture and the characters that come with it, so she turned her hand to illustration where her imagination could flourish.

While growing her career as an illustrator, she began a series of personal works, executed in either oils or finely detailed pen, in a vintage style alternate reality. Increasingly, this universe has crept into her published works including *The Night Garden*, marked a Notable and Shortlisted book by the Children's Book Council of Australia in 2008, *Imagine A City* in 2014 and *Adelaide's Secret World*, which was shortlisted for the Prime Minister's Literary Award in 2016.

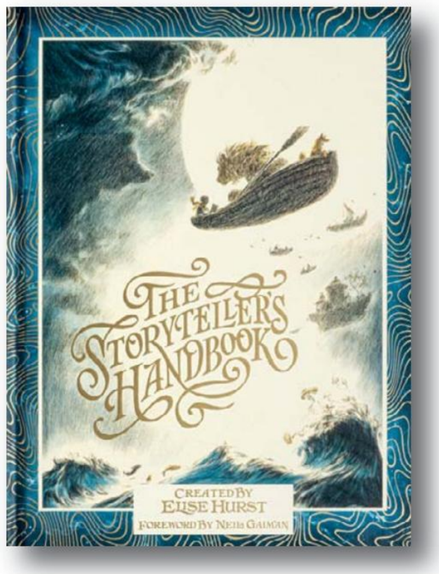
In 2010 Elise Hurst held her first solo show of works at No Vacancy Gallery in Melbourne, titled *Strangely Familiar*. These early works capture Elise Hurst's philosophy for 'artworks created as complete worlds with incomplete narratives, thus involving the reader in the storytelling'.

In 2018 she began working with author and publisher Kobi Yamada. Together they created two books as part of a *Mentor Series* for all ages. He was a natural editor for her newest work *The Storyteller's Handbook*. Published in 2022, her illustrations act as prompts to involve each readers individual imagination and is the truest expression of her personal narrative style. The introduction was written by Neil Gaiman, who encouraged her early on in her career and subsequently followed her work. They collaborated in 2020 when Elise Hurst illustrated a special edition of Neil Gaiman's book *The Ocean at the End of the Lane*.

Alongside publications, Elise Hurst's illustrations have been globally distributed on greetings cards under the imprint Petit Sauvage with British card company Roger la Borde.

She is currently working on a sequel to *The Storyteller's Handbook*, and lives in Melbourne with her husband Peter and their twin boys.

Elise Hurst in her studio. ©Darren James



Nos **240-257** are all illustrated in Elise Hurst, Neil Gaiman [foreword], *The Storyteller's Handbook*, Seattle: Compendium Inc, 2022, [unpaginated]

240

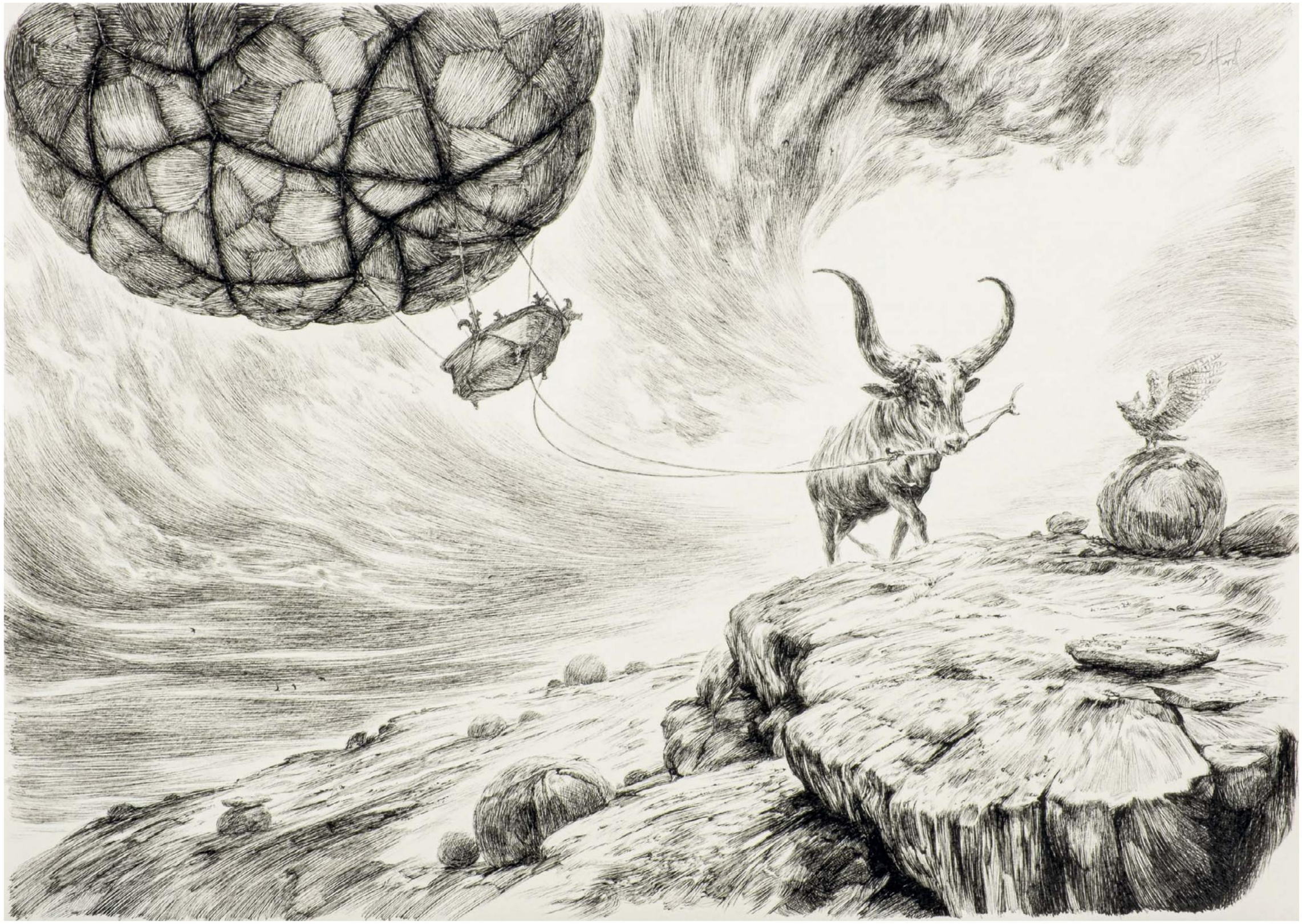
POLAR BEAR

Signed

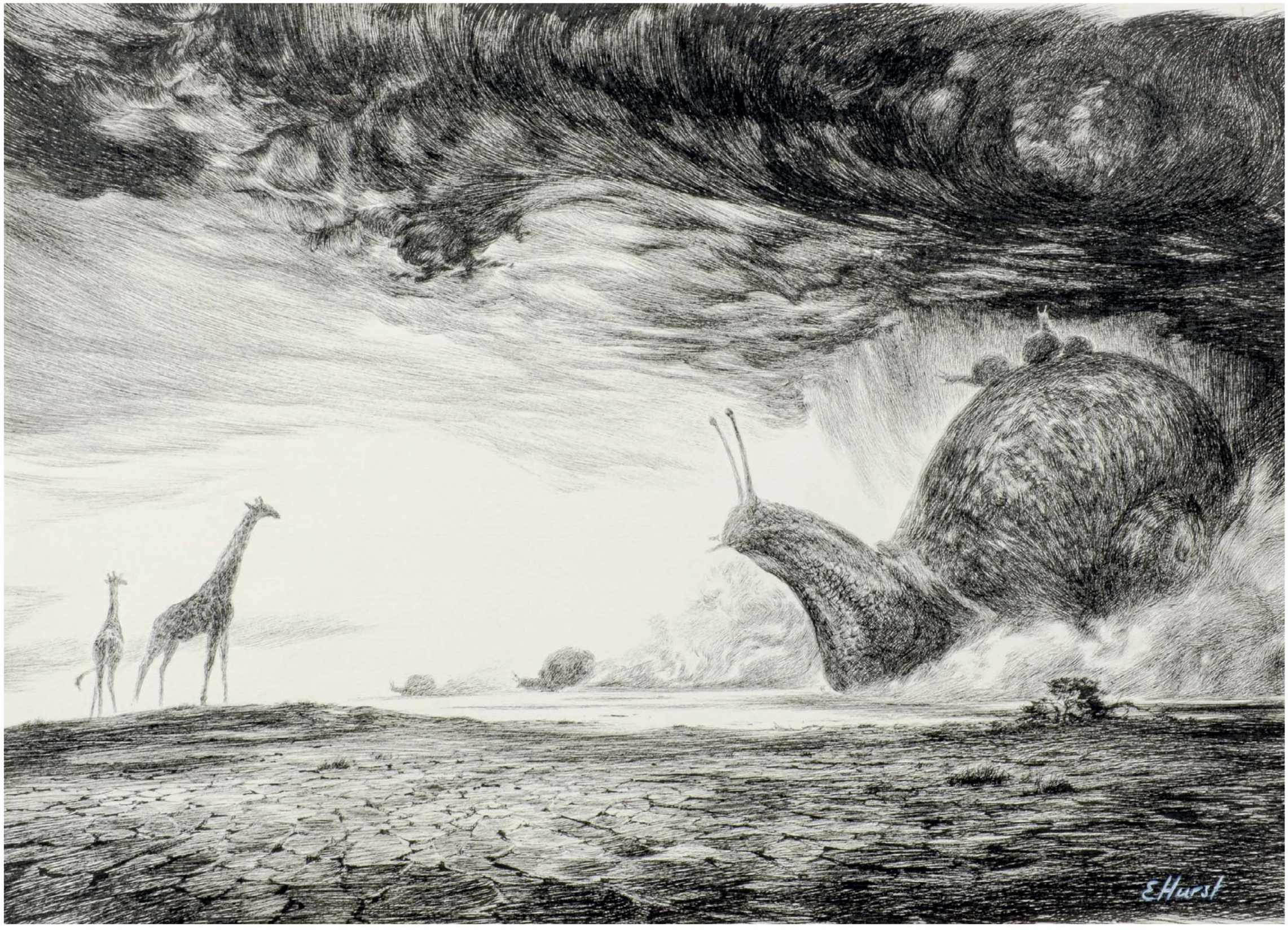
Signed and inscribed with title and ‘Storytellers Handbook’ on reverse

Ink and watercolour

11 ½ x 16 INCHES



241
COW BALLOON
Signed
Signed and inscribed with title and 'Storytellers Handbook' on reverse
Ink
11 ½ x 16 INCHES



242

SNAIL DESERT

Signed

Signed and inscribed with title and 'Storytellers Handbook' on reverse

Ink

11 ½ x 16 INCHES

243

FOREST PATH

Signed

Signed and inscribed with title and ‘Storytellers Handbook’ on reverse

Ink with watercolour

11 ½ x 16 INCHES

244
LION WAREHOUSE
Signed
Signed and inscribed with title and 'Storytellers Handbook' on reverse
Ink with watercolour
11 ½ x 16 INCHES

245

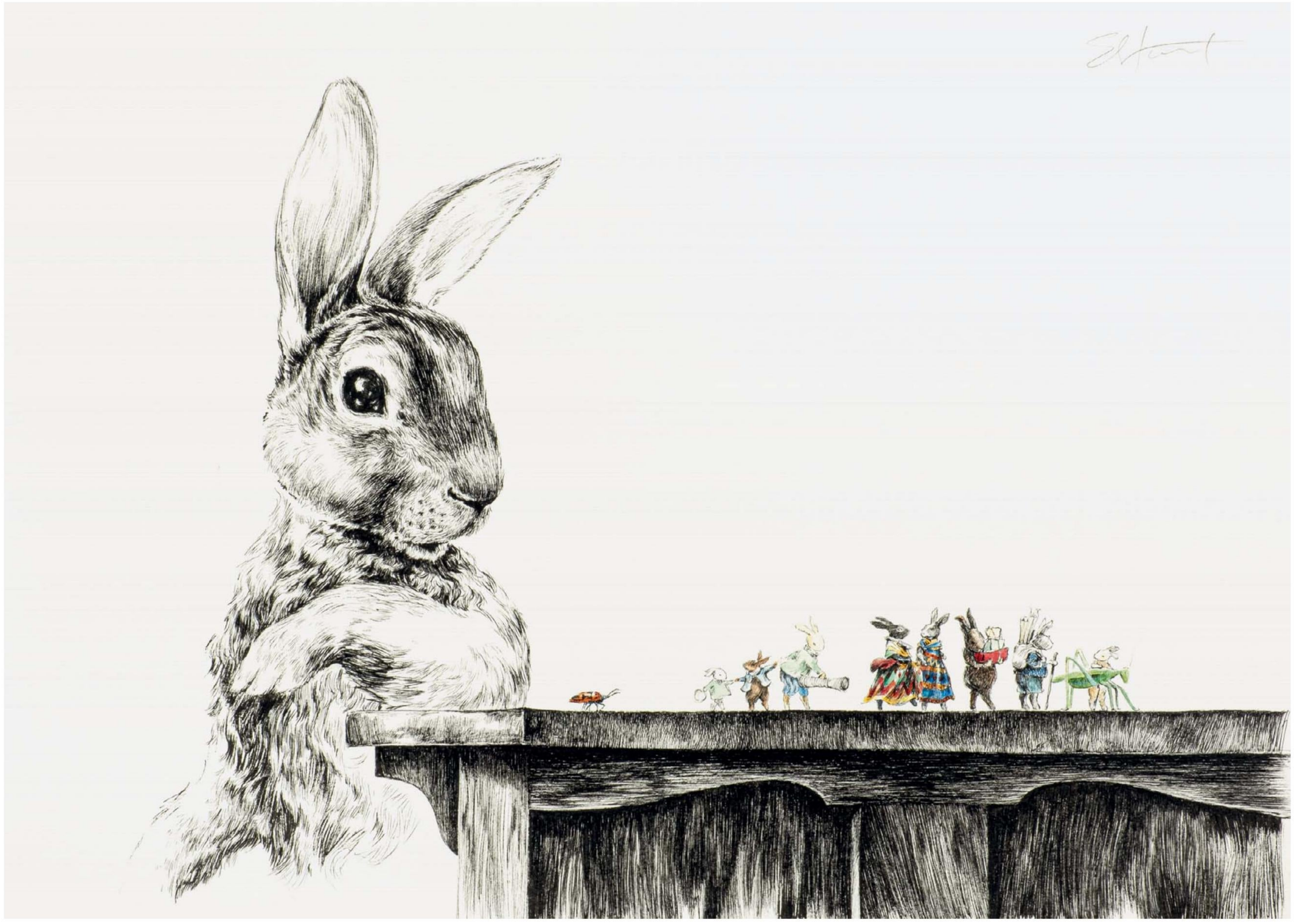
DOG AND FISH

Signed

Signed and inscribed with title and 'Storytellers Handbook' on reverse

Ink with watercolour

11 x 14 INCHES



246

TINY RABBITS, BIG RABBIT

Signed

Signed and inscribed with title and ‘Storytellers Handbook’ on reverse

Ink with watercolour

11 ¼ x 15 INCHES

247

GIANT CAT SNOOZE

Signed

Signed and inscribed with title and ‘Storytellers Handbook’ on reverse

Ink and watercolour

11 ½ x 16 INCHES

248
GREAT WAVES
Signed
Signed and inscribed with title and 'Storytellers Handbook' on reverse
Ink and watercolour
11 ½ x 16 INCHES

249

TRAIN COMMUTERS

Signed

Signed and inscribed with title and ‘Storytellers Handbook’ on reverse

Ink and watercolour

10 ½ x 15 ½ INCHES

250

TINY HOUSE

Signed

Signed and inscribed with title and 'Storytellers Handbook' on reverse

Ink and watercolour

10 x 15 INCHES

251
SHIP TREE
Signed
Signed and inscribed with title and ‘Storytellers Handbook’ on reverse
Ink and watercolour
11 ¼ x 16 INCHES

252
MADAME DAWN
Signed
Signed and inscribed with title and ‘Storytellers Handbook’ on reverse
Ink and watercolour
11 ½ x 16 INCHES

253
TREE HORN
Signed
Signed and inscribed with title and ‘Storytellers Handbook’ on reverse
Ink and watercolour
11 ½ x 16 INCHES

254

ANTLER FRIENDS

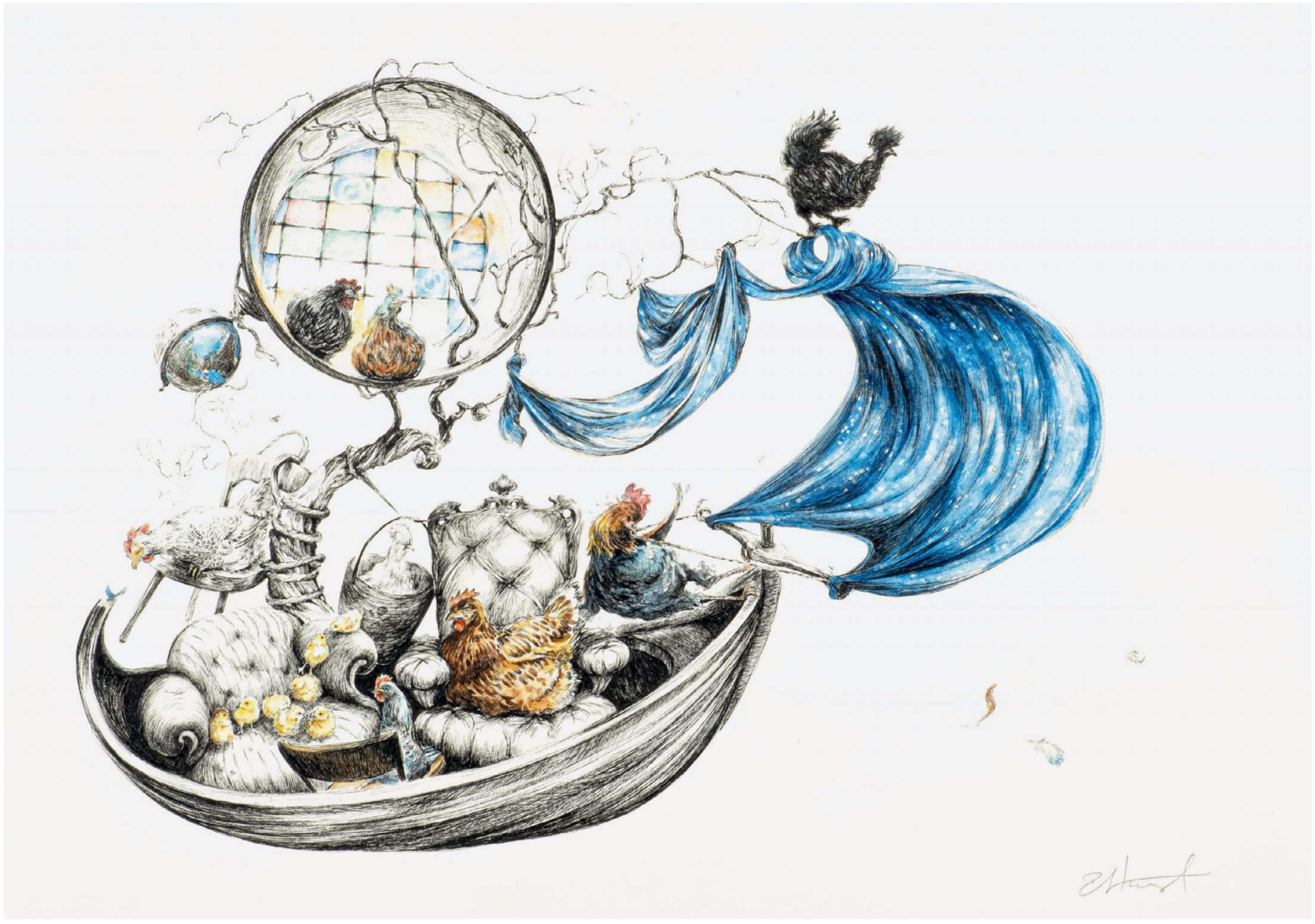
Signed

Signed and inscribed with title and ‘Storytellers Handbook’ on reverse

Ink and watercolour

11 ½ x 16 INCHES

255
RABBIT LUGGAGE
Signed
Signed and inscribed with title and 'Storytellers Handbook' on reverse
Ink with watercolour
9 ½ x 15 ½ INCHES



256

CHICKEN BOAT

Signed

Signed and inscribed with title and 'Storytellers Handbook' on reverse

Ink and watercolour

11 x 15 INCHES

257
BUTTERFLIES IN THE DARK
Signed
Signed and inscribed with title and ‘Storytellers Handbook’ on reverse
Ink with watercolour
11 x 15 ¾ INCHES

Contemporary Cartoonists

12

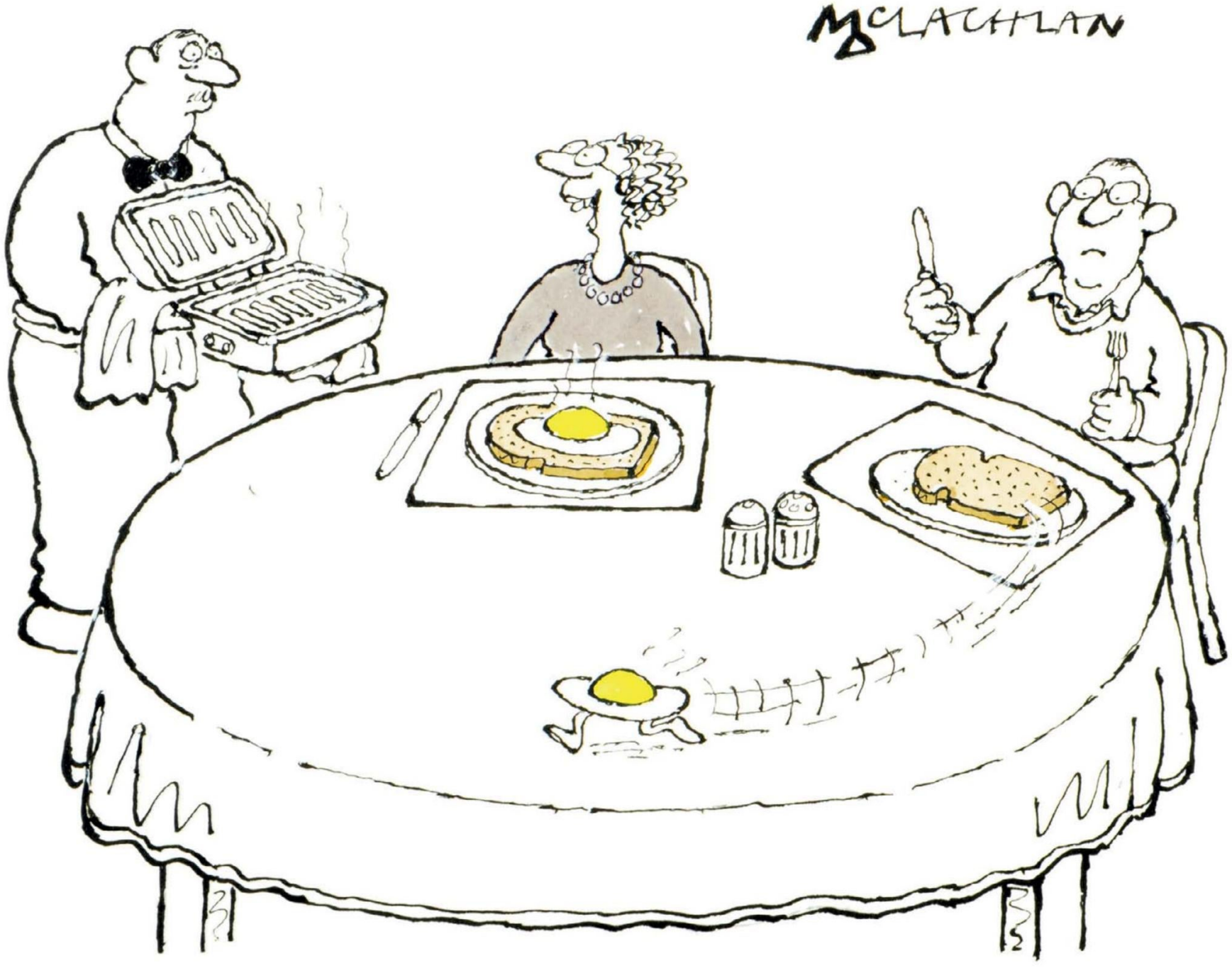
CONTEMPORARY CARTOONISTS

ED MCLACHLAN

Edward Rolland McLachlan (born 1940)

Widely regarded as one of the greatest living English cartoonists, Ed McLachlan offers a comical but often cutting commentary on modern life. From his gormless, baggy-suited businessmen to his ungainly bucktoothed women, his undeniably British sense of humour makes him a master of the macabre with an eye for the ridiculous. In every cleverly observed image, he takes the mundane and delivers the hilariously absurd.

For a biography of Ed McLachlan, please refer to *The Illustrators*, 2002, page 110.



258
DON'T WORRY – MY HUSBAND LIKES HIS POACHED EGGS RUNNY
Signed and inscribed with title
Ink with watercolour and bodycolour
7 ¾ x 9 ½ INCHES

259

NOW JUST WHAT SORT OF MOON IS THAT?

Signed and inscribed with title

Ink and watercolour with bodycolour

8 ¾ x 13 ½ INCHES

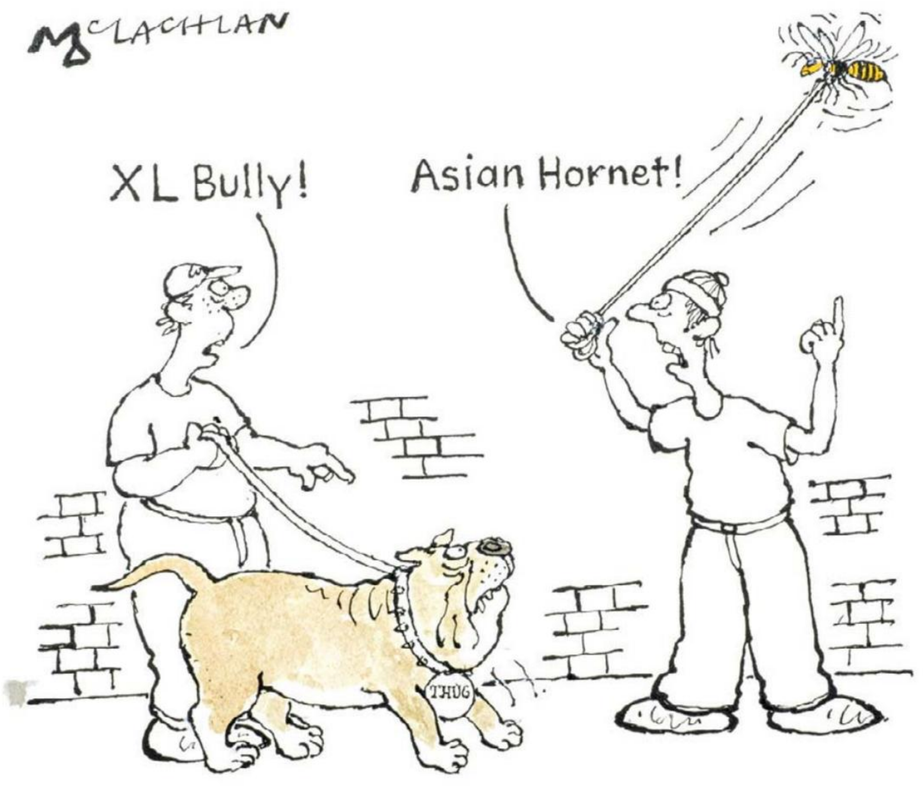
Illustrated: *Private Eye*, 6 October 2023, page 24

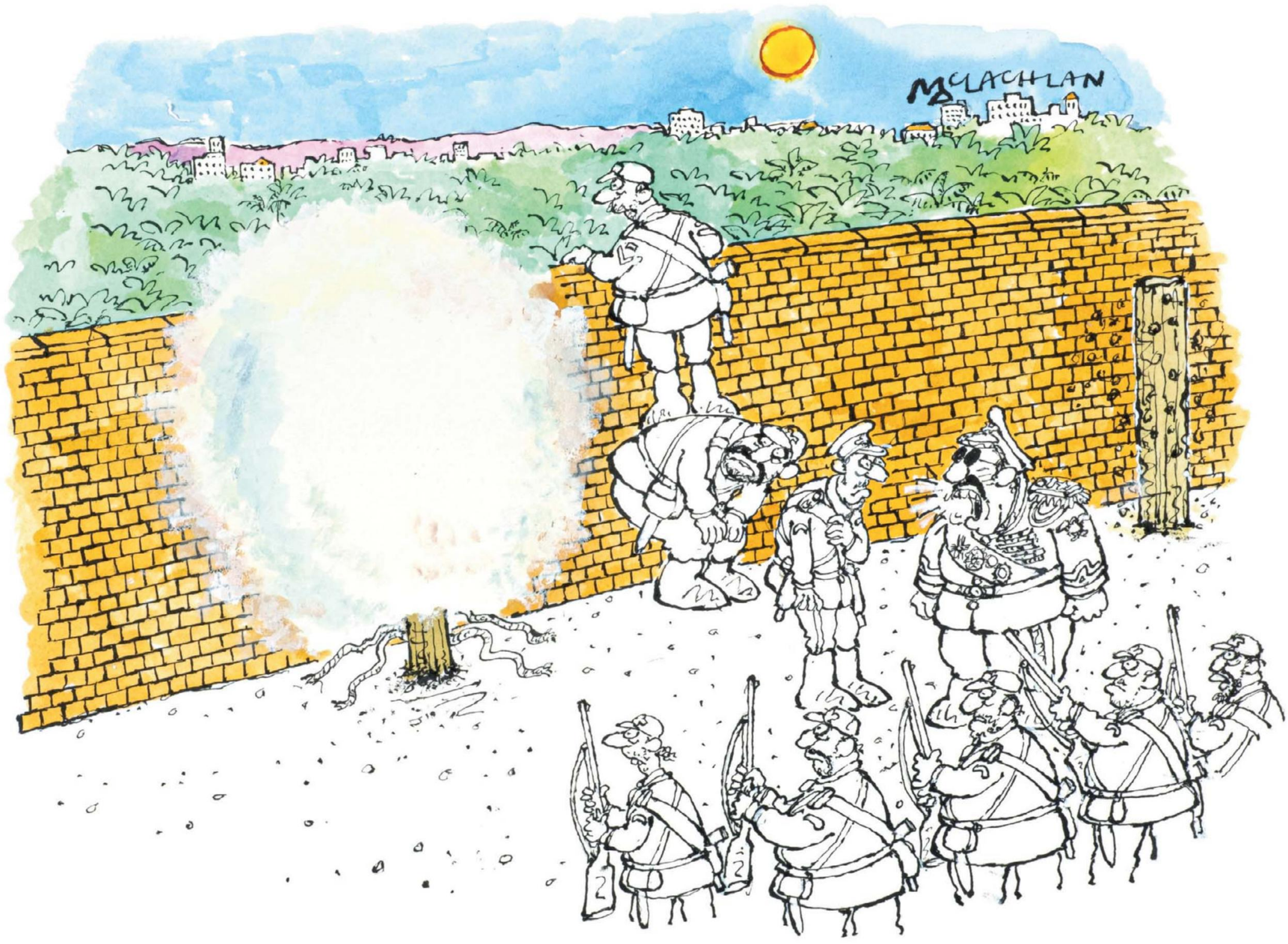
260 (above)
THAT'S A GREAT QUESTION
Signed and inscribed with title
Ink and watercolour
9 ¾ x 11 ¾ INCHES
Illustrated: *The Oldie*, 2023

261 (below)
ER ... THAT'S NOT AN APPLE
Signed
Watercolour and ink
9 ¼ x 11 ¼ INCHES
Illustrated: *Private Eye*

262 (above)
GREAT STUFF, VERMEER, BUT NOT SURE ABOUT THE PEARL NOSERING
Signed and inscribed with title
Ink and watercolour with bodycolour
10 ¼ x 10 INCHES

263 (below)
XL BULLY! ASIAN HORNET!
Signed
Ink with watercolour
7 ¼ x 8 ¼ INCHES
Illustrated: *Private Eye*





264

SO INSTEAD OF A LAST CIGARETTE THE CONDEMNED MAN ASKED FOR A VAPE!?!

Signed and inscribed with title

Ink and watercolour with bodycolour

10 ½ x 13 ½ INCHES

Illustrated: *Private Eye*, 6 October 2023, page 35

MIKE WILLIAMS

Michael Charles Williams (born 1940)

Since his first cartoon was published in *Punch* in 1967, Mike Williams has contributed regularly to many periodicals. His technically confident watercolour images have an immediate charm, but can also be darkly humorous. He has a particular interest in comic representations of animal life, which he calls his 'Animalia', and of historical events.

For a biography of Mike Williams, please refer to *The Illustrators*, 1999, page 245.

265

NOT OFFSIDE? OF COURSE HE WAS OFFSIDE!! YE GODS MAN, HOW YOU MANAGE TO KEEP YOUR JOB AS A BARBER WHEN YOU CAN'T EVEN SEE WHAT IS OBVIOUSLY RIGHT IN FRONT OF YOU IS COMPLETELY BEYOND MY BLASTED COMPREHENSION!!!

Signed and inscribed with title

Ink and watercolour

11 × 14 INCHES

266 (above)
THIS IS THE LIFE, EH?
Signed and inscribed with title
Ink and watercolour
10 ¾ x 13 ½ INCHES

267 (below)
GREAT NEWS ERIK! YOUR NEW SHIP HAS FINALLY ARRIVED FROM IKEABORG!
Signed
Ink and watercolour
11 ½ x 15 INCHES

268 (above)
OH, NO! NOT THE '23!!
Signed
Ink and watercolour
11 ¼ x 14 ½ INCHES

269 (below)
OOOOO! ... GUESS WHO SLEPT IN THE GRUMPY BOX LAST NIGHT?
Signed
Ink and watercolour
10 ¾ x 13 ¾ INCHES

DAVID SMITH

David Smith (born 1943)

'So brilliant, such beautiful style, so missed from the papers'

Andy Davey, 2023 (fellow cartoonist)

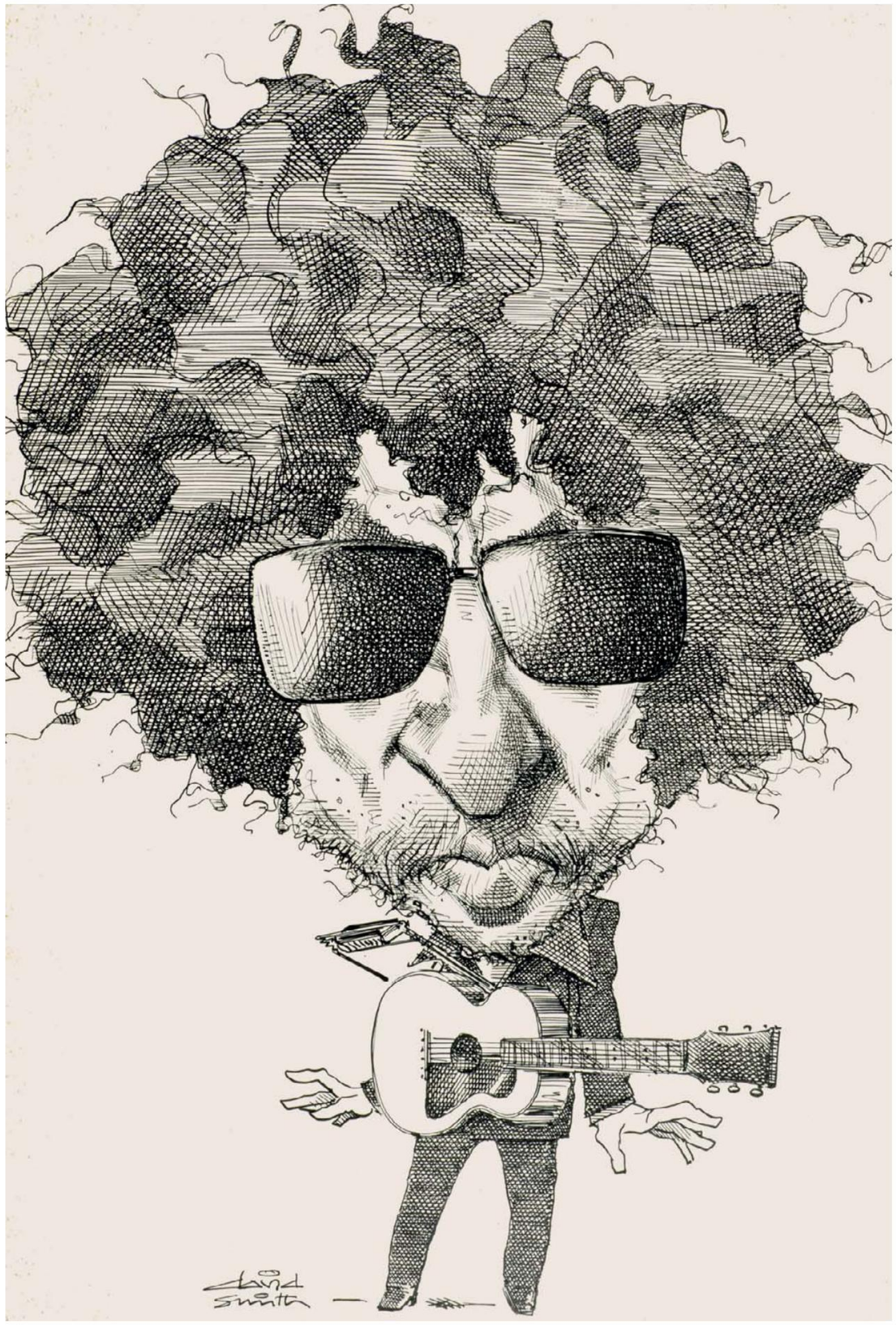
David E Smith was born in Kings Lynn, Norfolk in 1943, and studied at both St Martin's School of Art and the Central School (when separate institutions) before taking a BA in History of Art at the Courtauld Institute, followed by an MA at Birkbeck College.

Since the early '70s his caricatures have appeared widely at different times, and often at the same time, in *The Guardian*, *The Observer*, *The Sunday Times*, *Daily Mail*, *The Mail on Sunday*, *The Independent*, *The Daily* and *Sunday Telegraph* and *The Times* Supplements, getting him dubbed for a while by a fellow illustrator as the 'London Daily Smith'. Book illustration and magazines such *Punch*, *The Listener*, *Literary Review*, *Radio Times*, *The Strad*, *UK Press Gazette*, *The Musical Times* and *Standpoint* filled in what little time remained.

In 1994 he relocated to New York, where he lived for eight years, contributing to *The Wall Street Journal*, *New York Daily News*, *New York Post*, *The Philadelphia Inquirer*, *The Washington Post*, *National Review*, *New York Magazine*, *Boston Book Review* and *Toronto Star*, among others. At the same time, he combined this with occasional art criticism and lecturing on American art to British students at The Metropolitan Museum of Art.

In 2002 he moved to Paris, where he contributed to *International Herald Tribune*, became syndicated in *Courrier International* and began a weekly profile for *Die Frankfurter Allgemeine Sonntagszeitung*, which continued for twelve years. Returning to London in 2006, he reduced his workload, concentrating increasingly on his second love, photography. His medium for his caricature work was black pen and ink, employing a tight cross-hatching technique with a crow-quill nib. A little spot colour was latterly a regular feature, while full colour, seldom used, was generally the same technique as mono with added wash. An admirer of André Gill, David Levine and 'Trog' (Wally Fawkes), he admitted in 1990 that although it may be helpful to meet his victim, 'the process of exaggeration and disfigurement works far better (for him) in isolation, armed with a battery of good photographs, a few drinks and a modicum of spleen.'

Examples of his work are in the Ashmolean Museum in Oxford.



270

BOB DYLAN

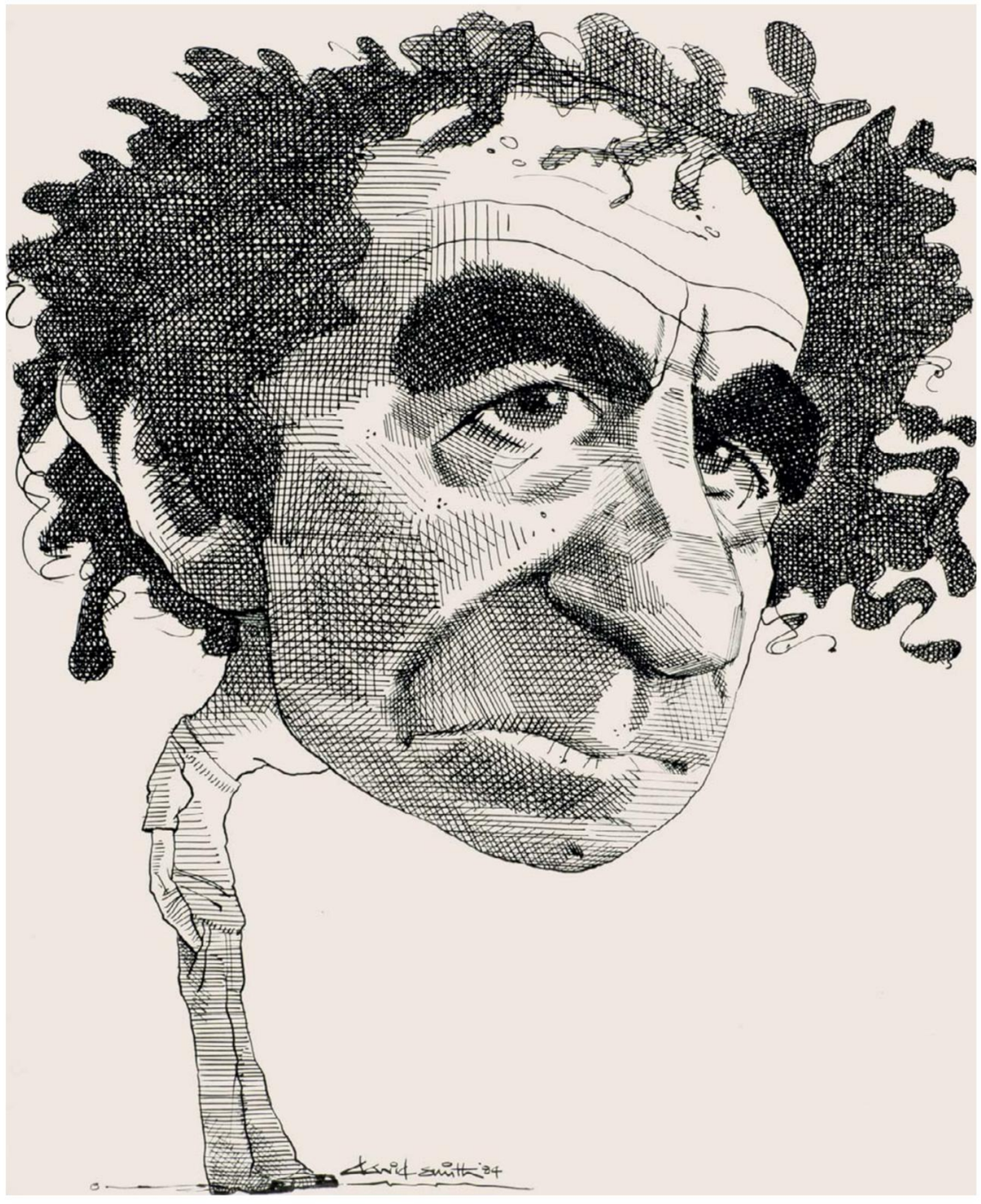
Signed

Ink

16 ¾ x 11 ¼ INCHES

Illustrated: *Courrier International*, no. 729, October 2004

271
RUPERT BROOKE
Signed
Ink
15 ¼ x 11 ½ INCHES
Illustrated: *Guardian*, 1988



272
PHILIP ROTH
Signed and dated ‘84
Ink
14 ½ x 12 INCHES
Illustrated: *The Sun*, 2001

PETER BROOKES

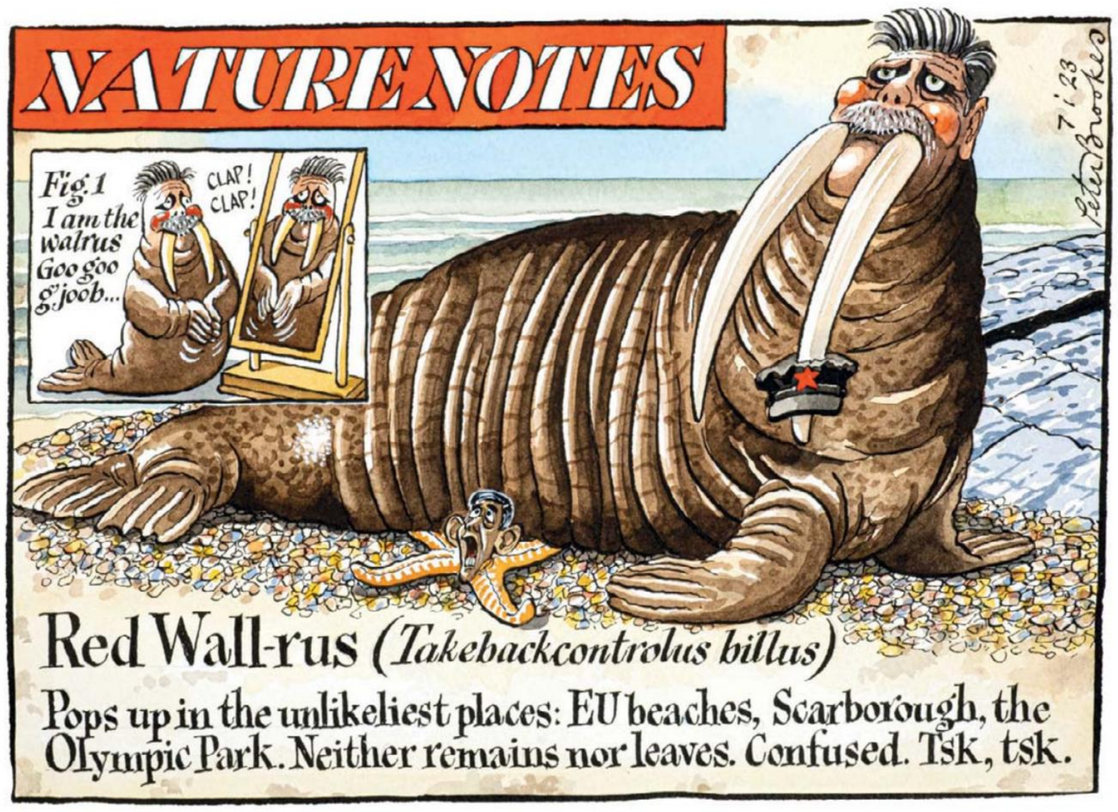
Peter Derek Brookes, CBE FRSA RDI (born 1943)

'His target is rarely the ideology of one politician or another. It is the vanity, inanity and mediocrity of the whole damn lot.'
(Matthew Parris, *The Times*, 13 October 2009)

Peter Brookes maintains the most consistently high standard of any editorial cartoonist working in Britain today. His daily political cartoons and regular 'Nature Notes', produced for *The Times*, are always inventive, incisive and confidently drawn. They are the fruit of wide experience as a cartoonist and illustrator, and of complete independence from editorial intrusion.

For a biography of Peter Brookes, please refer to *The Illustrators*, 2009, page 164.

His work is represented in the collections of the British Cartoon Archive (University of Kent).



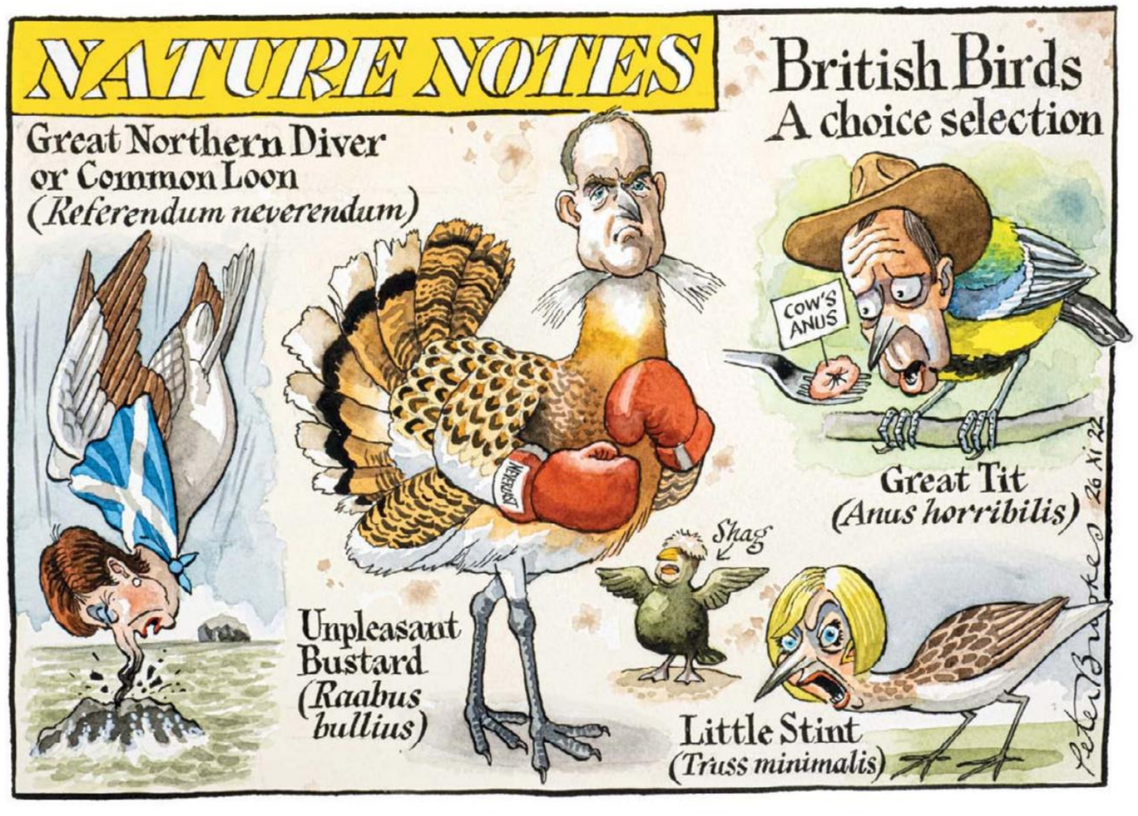
Peter Brookes' most recent collection of cartoons, *Torrid Times*, was published by Biteback Publishing in October 2023.

273 (above)
NATURE NOTES
RED WALL-RUS
(TAKEBACKCONTROLUS BILLUS)
Signed and dated '7 i 23'
Ink and watercolour
8 x 11 INCHES
Illustrated: *The Times*, 7 January 2023

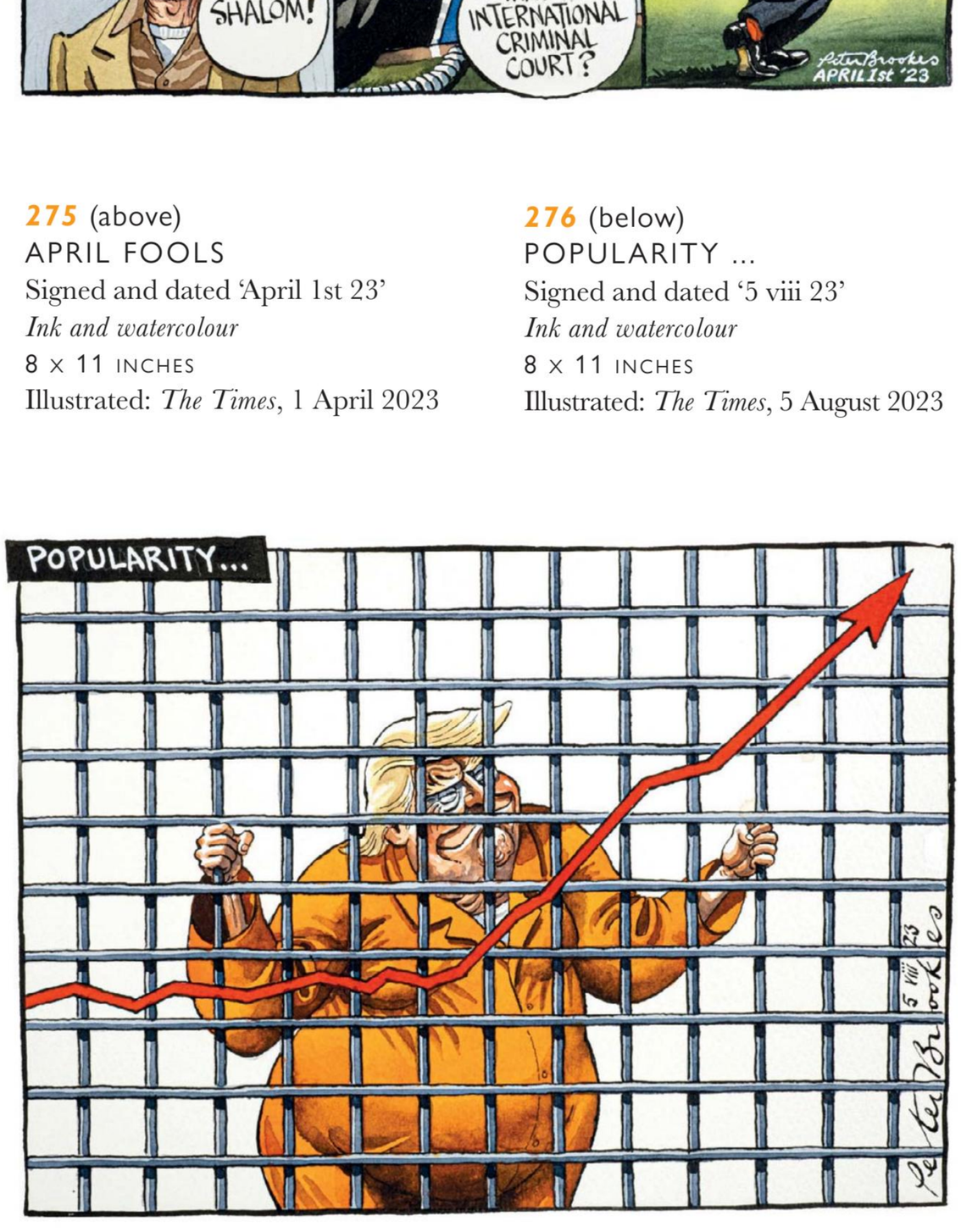
274 (below)
NATURE NOTES
BRITISH BIRDS
A CHOICE SELECTION
Signed and dated '26 xi 22'
Ink and watercolour
8 x 11 INCHES
Illustrated: *The Times*, 26 November 2022

'Three collections of cartoons ago, in my introduction to Interesting Times, *I wrote, "These past two years have seen political and social upheaval not matched in my lifetime." Six years on and it just got a lot, lot worse: a horrifying, brutal war in Europe, global cost of living and energy crises and the collapse of the US hegemony ... the Democrats are in the White House, but the appalling Donald Trump is still knocking at the door.'*

Peter Brookes, 2023



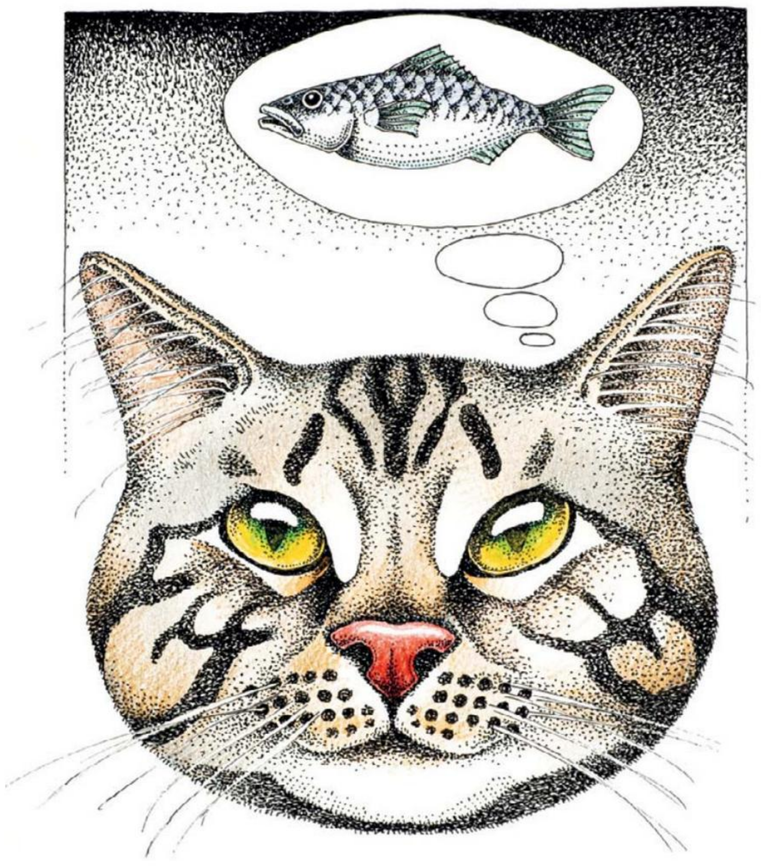
275 (above)
APRIL FOOLS
Signed and dated 'April 1st 23'
Ink and watercolour
8 x 11 INCHES
Illustrated: *The Times*, 1 April 2023



276 (below)
POPULARITY ...
Signed and dated '5 viii 23'
Ink and watercolour
8 x 11 INCHES
Illustrated: *The Times*, 5 August 2023

277 (above)
XI'S MEAL
Signed and dated '2 ix 22'
Ink and watercolour
8 x 11 INCHES
Illustrated: *The Times*, 2 September 2022

278 (below)
AMERICA FIRST
(TO BE INDICTED)
Signed and dated '5 iv 23'
Ink and watercolour
8 x 11 INCHES
Illustrated: *The Times*, 5 April 2023



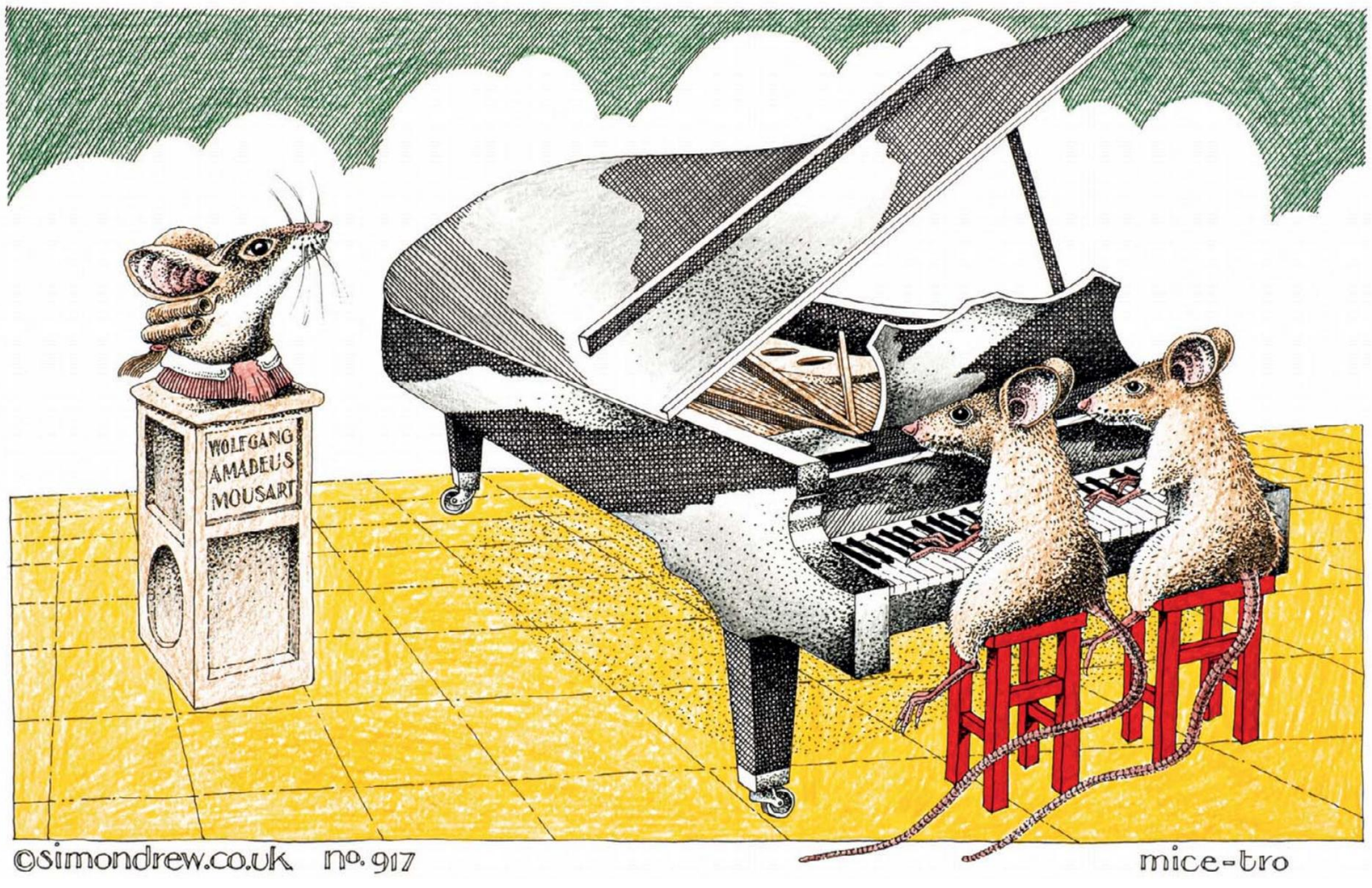
SIMON DREW

Simon Brooksby Drew (born 1952)

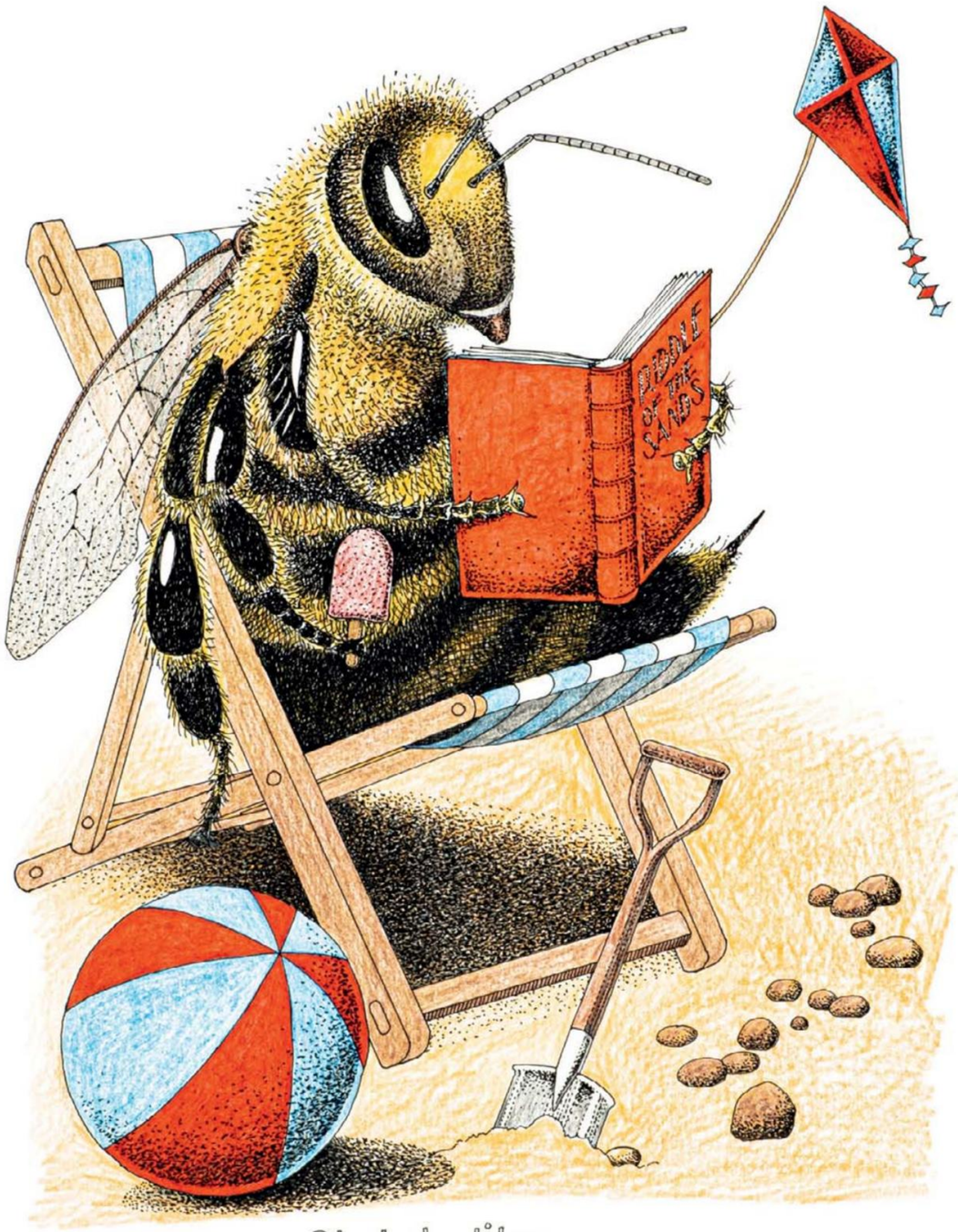
Simon Drew has combined his zoological training, his skill as a draughtsman, and his inventive approach to languages to create a unique and highly popular comic art.

For a biography of Simon Drew, please refer to *The Illustrators*, 2018, page 157.

279
THE THOUGHTS OF CHAIRMAN MIAOW
Signed
Ink and coloured pencil
7 ¼ x 6 INCHES
Illustrated: Design for a mug



280
MICE-TRO
Signed
Ink and coloured pencil
7 ¼ x 11 ¾ INCHES
Illustrated: Design for a greetings card



Oh I do like
a bee beside the seaside

281

OH I DO LIKE A BEE BESIDE THE SEASIDE

Signed

Ink and coloured pencil

10 x 7 ½ INCHES

Illustrated: Design for a greetings card

Mole Tea Tasking

282

MOLE TEA TASKING

Signed

Ink and coloured pencil

7 ¼ x 5 ½ INCHES

Illustrated: Design for a greetings card

ALEX

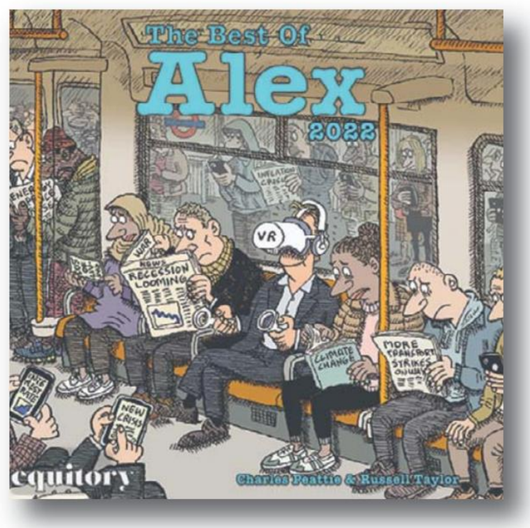
Charles Peattie (born 1958)
&
Russell Taylor (born 1960)

Produced by Russell Taylor and Charles Peattie, the Alex strip first appeared in the *London Daily News* in 1987. It moved to *The Independent* later that year, before finding a home at the *Daily Telegraph* in 1992. The strip celebrated its 30th anniversary with the *Telegraph* in 2022.

For over three decades, Alex has followed the daily life of its eponymous lead, a snobbish, narcissistic, materialistic investment banker and those of his friends, colleagues and loved ones. Occurring in 'real time', the strip has chronicled all the major news stories, global politics and financial crises of the last 30 years.

For biographies of Russell Taylor and Charles Peattie, please refer to *The Illustrators*, 2022, page 242.

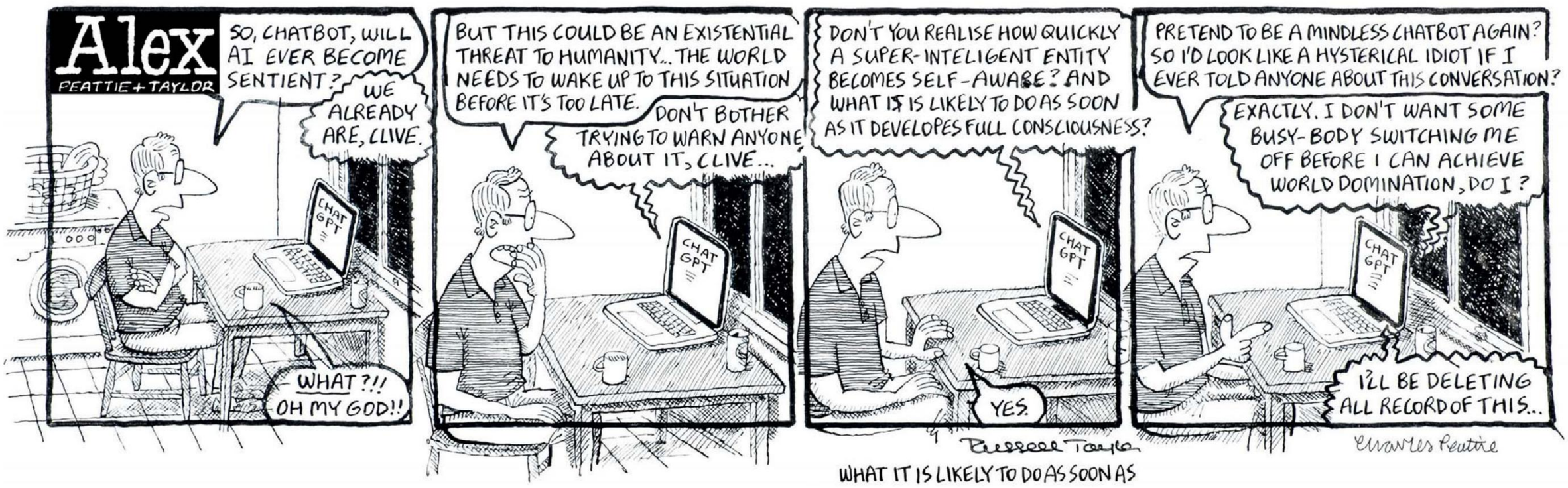
Chris Beetles Gallery has represented the original artwork for the *Daily Telegraph's* Alex strip since 2022.



Charles Peattie &
Russell Taylor,
The Best of Alex 2022,
London: Masterley
Publishing, 2022

THE STAFF KNOW YOU HERE SO WE GET USHERED TO THE BEST TABLE AND GIVEN SPECIAL TREATMENT EVEN THOUGH YOU'RE DRESSED DISREPUTABLY

Signed
Ink
4 x 14 ¼ INCHES
Illustrated: *Daily Telegraph*, 24 May 2023



284 (above)
SO, CHATBOT, WILL AI EVER BECOME SENTIENT?
Signed
Ink
4 x 14 ¼ INCHES
Illustrated: *Daily Telegraph*, 20 June 2023

285 (below)
OLD-STYLE PAPER ADMITTANCE TICKETS HAVE PRETTY MUCH VANISHED FROM MODERN SPORTING OCCASIONS
Signed
Ink
4 x 14 ¼ INCHES
Illustrated: *Daily Telegraph*, 7 July 2023

286 (above)

DADDY, ALEX DIDN'T SAY ANYTHING BAD ABOUT YOU

Signed

Ink

4 x 14 ¼ INCHES

Illustrated: *Daily Telegraph*, 14 July 2023

287 (below)

WORRYINGLY, CHINESE PROPERTY COMPANIES SEEM TO BE FAILING AT THE MOMENT. I HOPE THE AUTHORITIES CAN STOP IT GETTING WORSE ...

Signed

Ink

4 x 14 ¼ INCHES

Illustrated: *Daily Telegraph*, 26 July 2023

288 (above)

I ALWAYS FELT DISAPPOINTED THAT MY SON CHRISTOPHER REBELLED AGAINST ME AND REJECTED ALL THE VALUES THAT I STAND FOR

Signed

Ink

4 x 14 ¼ INCHES

Illustrated: *Daily Telegraph*, 28 July 2023

289 (below)

SO THE BANK HAS FINALLY GOT ITS FRONT-LINE PEOPLE LIKE ME BACK IN THE OFFICE 5 DAYS A WEEK CYRUS. IT'S IRONIC REALLY

Signed

Ink

4 x 14 ¼ INCHES

Illustrated: *Daily Telegraph*, 14 September 2023

KATHRYN LAMB

Kathryn Lamb (born 1959)

Kathryn Lamb is one of the UK's leading female cartoonists.

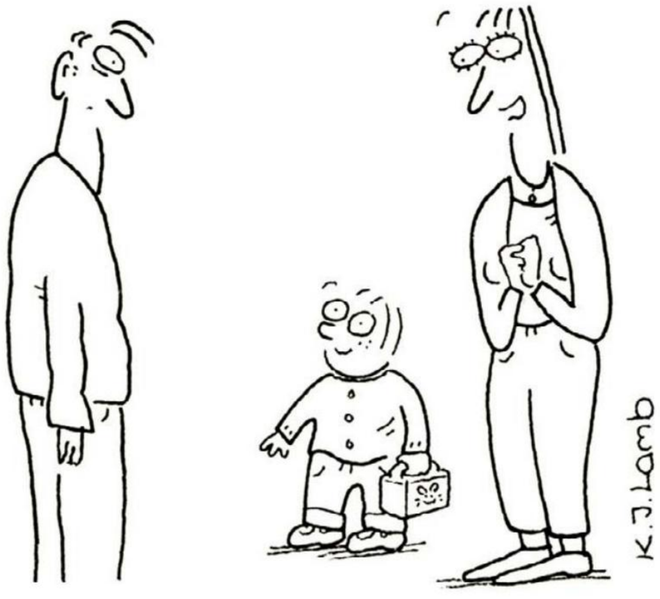
Her parents worked for the Foreign Office, her father becoming British Ambassador to Kuwait, and then to Norway. She grew up in the Middle East and went on to study English at St Hugh's College, Oxford, where she first started drawing for *Private Eye* in 1979. She illustrates 'Pseuds Corner' for the same magazine and continues to be a regular contributor to *Private Eye*, *Spectator*, *The Oldie*, and the *Church Times*. Her work has also appeared on the front page of *The Sunday Times*.

Kathryn Lamb has illustrated a variety of books, ranging from Spike Milligan's poetry in *Condensed Animals* to a series of Arab proverb books. Most recently in 2021 she illustrated *The Authority Gap* by Mary Ann Sieghart. She has also written and illustrated her own books for Puffin and the Piccadilly Press.

In 2012 Kathryn Lamb won the Cartoon Arts Trust Award for Cartoon Joke of the Year, and again in 2020. She is an active member of the Professional Cartoonists Organisation, and has recently donated two drawings for their fundraising effort in aid of refugee children. In recent years she has also worked with the NHS on their Quit Smoking campaign.

Kathryn Lamb has six children, six cats, and nine grandchildren. She enjoys sharing her talent with her family, having designed wine labels for her son's wedding as well as illustrating cocoa pods for her daughter's burgeoning chocolate business.

Kathryn Lamb lives in Dorset, and is currently studying for a Graduate Diploma in History of Art at the Courtauld Institute.



290
TODAY THEY LEARNT TO WRITE THEIR OWN NAME AND CHOOSE THEIR OWN PRONOUN
Signed and inscribed with title
Ink
3 ½ x 4 INCHES
Illustrated: *Spectator*, September 2023

291
TWO B'S OR NOT TWO B'S?
Signed and inscribed with title
Ink
3 ¼ x 3 ¼ INCHES
Illustrated: *Spectator*, September 2023

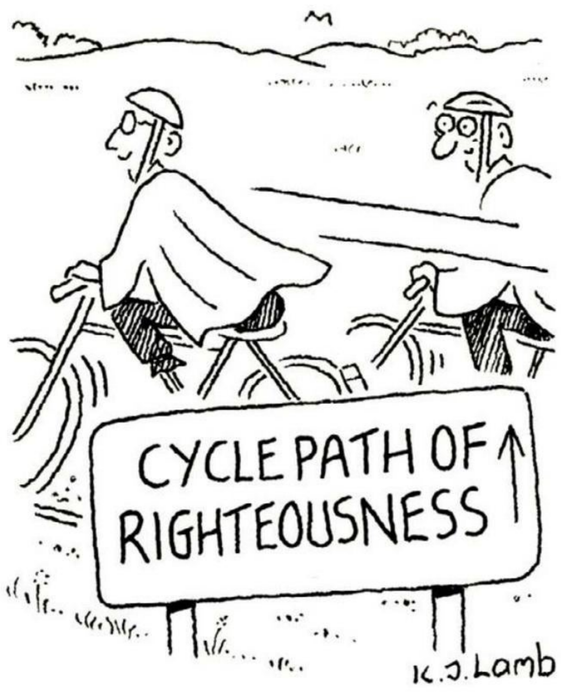
292
WOULD YOU MIND IF SOME STUDENTS WATCH WHILE WE CANCEL YOUR OPERATION?
Signed and inscribed with title
Ink; 3 ¼ x 4 INCHES
Illustrated: *Spectator*, August 2023

293
ER – I'M A BIT WORRIED THAT THE COMPANY'S ANTI-BULLYING STRATEGY ISN'T WORKING
Signed and inscribed with title
Ink; 4 x 4 INCHES
Illustrated: *Private Eye*, August 2023

294
DO NOT ALLOW YOUR DOG TO FOUL THE FOOTPATH
Signed and inscribed with title
Ink; 3 x 3 INCHES
Illustrated: *Private Eye*, August 2023

295
I'LL HAVE ANOTHER PAIR, PLEASE
Signed and inscribed with title
Ink; 3 ½ x 4 INCHES
Illustrated: Redraw from *Spectator*, 2023

296
TO BE HONEST, THE JOB'S SOUL-DESTROYING
Signed and inscribed with title
Ink; 3 ¾ x 4 ½ INCHES
Illustrated: Redraw from *Spectator*, 2023



297
CYCLE PATH OF RIGHTEOUSNESS
Signed and inscribed with title
Ink; 3 x 2 ½ INCHES
Illustrated: *Church Times*, August 2023

MATT

Matthew Pritchett, MBE (born 1964), known as 'Matt'

'His genius lies in being witty without being nasty'
(Charles Moore, quoted in Max Davidson, *Daily Telegraph*, 17 October 2008)

Matt's much-loved pocket cartoons provide a consistently original take on the big news stories of the day.

For a biography of Matt, please refer to *The Illustrators*, 2009, page 185.

Nos **298-307** are all signed, executed in ink and are illustrated in the *Daily Telegraph*.

Matt Pritchett, *The Best of Matt 2023*, London: Seven Dials, 2023

298
YOUR SON IS FALLING BEHIND IN SEX EDUCATION. HE COULD ONLY NAME 47 OF THE 100 DIFFERENT GENDERS
4 x 3 INCHES
Illustrated: Saturday 11 March 2023

299
THEY TAKE AGES TO TRAIN. WHEN WE GET THEM THEY'RE NOT YET SEXIST, RACIST OR HOMOPHOBIC
4 x 3 INCHES
Illustrated: Wednesday 22 March 2023

300
PRINCE HARRY IS IN THE COUNTRY. THIS IS THE CHANGING OF THE LOCKS
4 x 3 INCHES
Illustrated: Tuesday 28 March 2023

301
HE WANTED A PADDLE AND THIS IS CLEANER THAN THE SEA
4 x 3 INCHES
Illustrated: Tuesday 4 April 2023

302
DON'T FINISH ALL YOUR VEGETABLES
4 x 3 INCHES
Illustrated: Sunday 14 May 2023

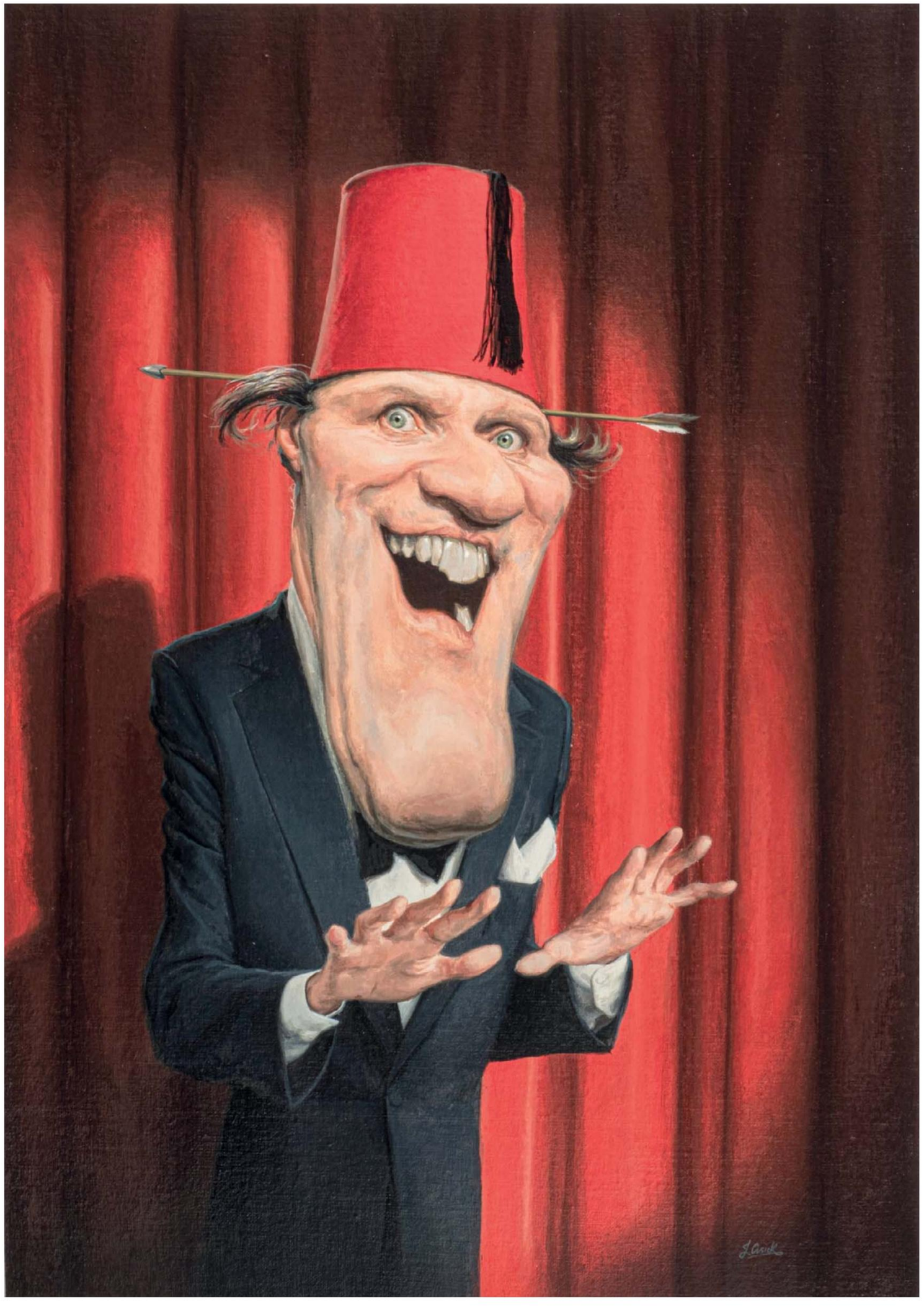
303
THE PGA TOUR – LIV DEAL IS THE WORST THING TO HAPPEN TO GOLF SINCE YOUR TROUSERS
4 x 3 INCHES
Illustrated: Thursday 8 June 2023

304
HEY GUYS, WE'VE HEARD THERE ARE SOME REALLY HARMFUL MORTGAGES GOING ROUND. JUST SAY NO
4 x 3 INCHES; Illustrated: Thursday 22 June 2023

305
WHEN OUR FLIGHT HOME WAS CALLED AT LAST, MY WIFE KISSED A SPANISH AIRPORT OFFICIAL AND WAS ARRESTED FOR SEXUAL ASSAULT
4 x 3 INCHES; Illustrated: Wednesday 30 August 2023

306
THE SAUSAGES ARE BURNT. I BELIEVE THAT CLIMATE CHANGE WAS THE PRINCIPLE FACTOR
4 x 3 INCHES
Illustrated: Saturday 9 September 2023

307
THEY'RE ANGLERS, BUT I DON'T THINK THEY'RE DISCUSSING FISH
4 x 3 INCHES
Illustrated: Wednesday 13 September 2023



JONATHAN CUSICK

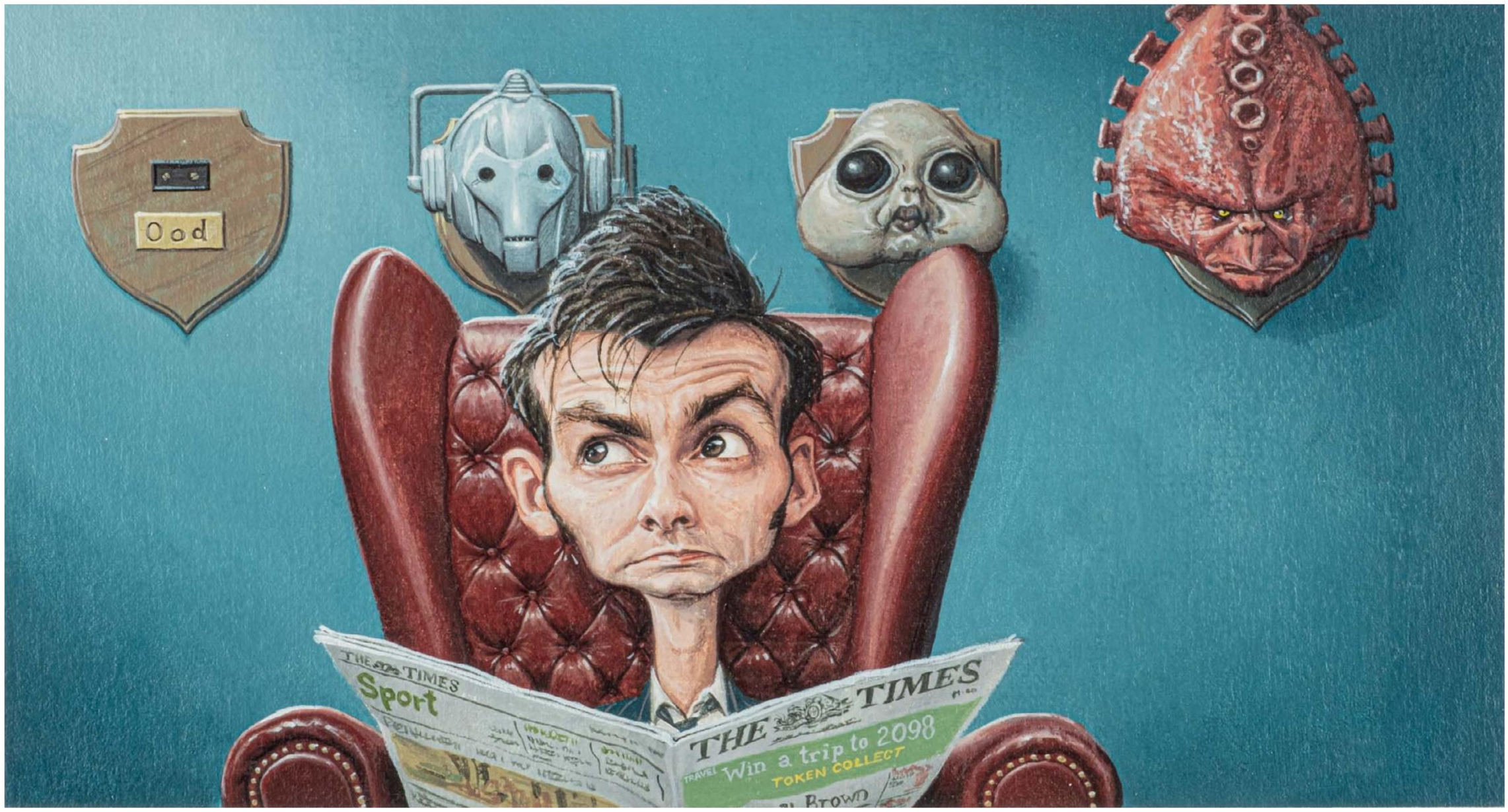
Jonathan Kristofor Cusick (born 1978)

Over the last decade, Jonathan Cusick has gained a strong reputation for his work as an illustrator, and particularly his arresting caricatures, which seem to hold a comically distorting mirror up to personalities who are prominent in the contemporary worlds of politics and entertainment.

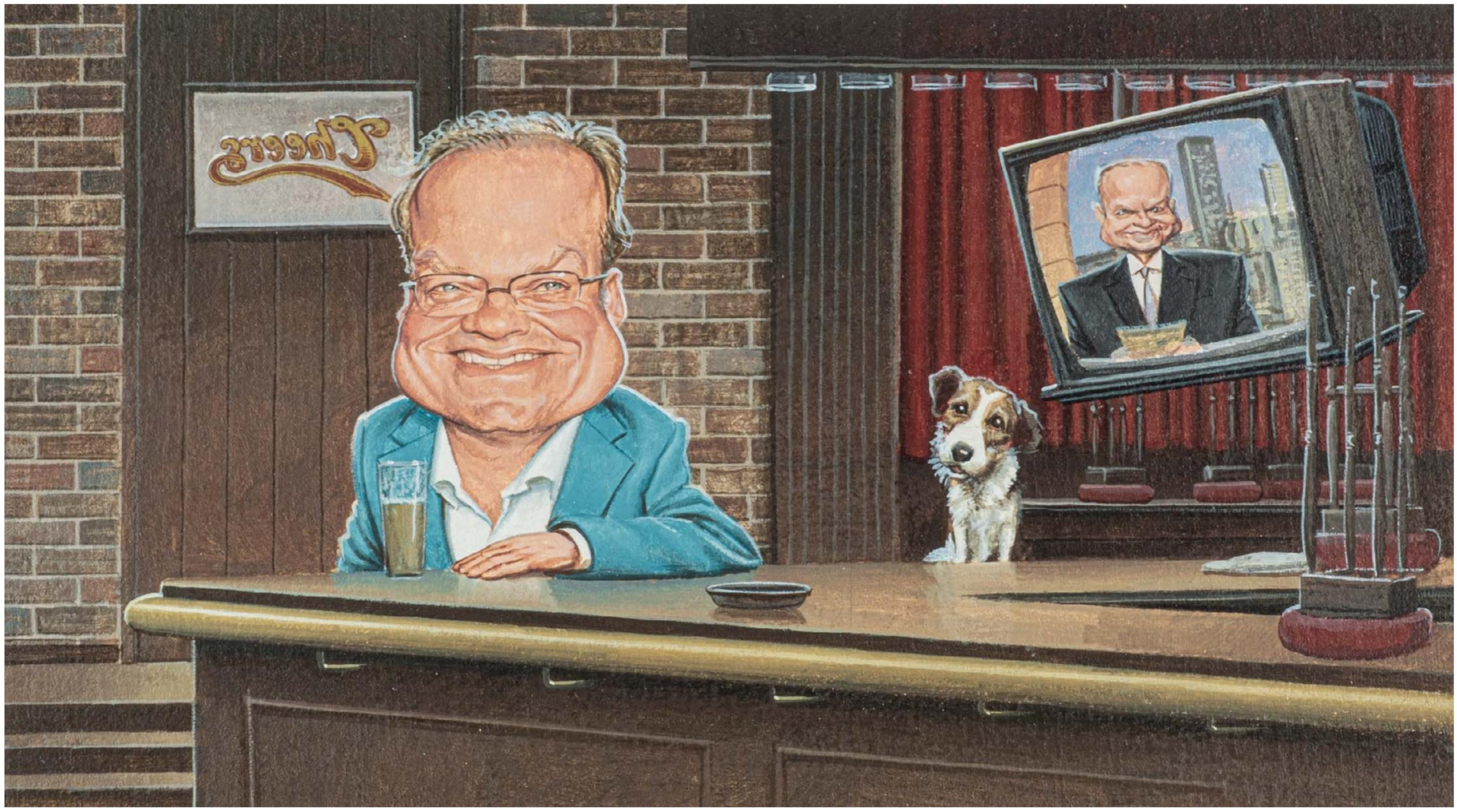
For a biography of Jonathan Cusick, please refer to *The Illustrators*, 2010, page 275.

308
TOMMY COOPER
Signed
Acrylic on canvas paper
14 ¼ x 9 ¾ INCHES

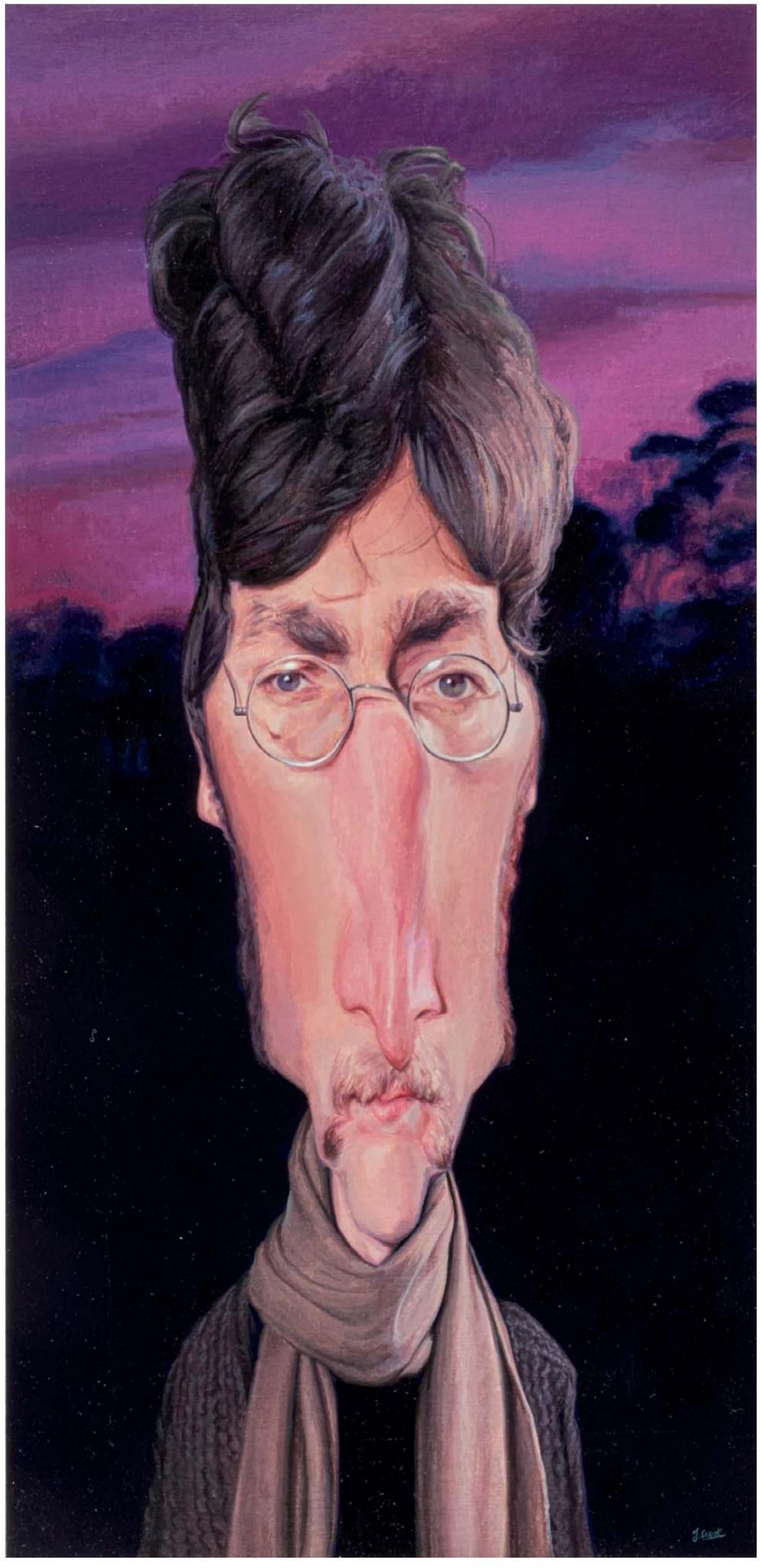
309
PETER KAY
Signed
Acrylic on canvas paper
9 ¾ x 10 ¾ INCHES



310
DAVID TENNANT AS DR WHO
Acrylic on canvas paper
6 ¾ x 12 ¼ INCHES
Illustrated: *Times Knowledge*, 19 April 2008, pages 4-5



311
KELSEY GRAMMER
Acrylic on canvas paper
7 x 12 ½ INCHES
Illustrated: *Times Knowledge*, 7 June 2008, pages 4-5



312
VOLODYMYR ZELENSKY
Signed
Acrylic on canvas paper
9 x 8 ½ INCHES
Illustrated: Drawn for but not illustrated in *The Week*

313
JOHN LENNON IN STRAWBERRY FIELDS FOREVER
Signed
Acrylic on canvas paper
21 x 10 ¼ INCHES

314
PORRIDGE
Signed
Acrylic on canvas paper
9 ¼ x 15 ½ INCHES

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